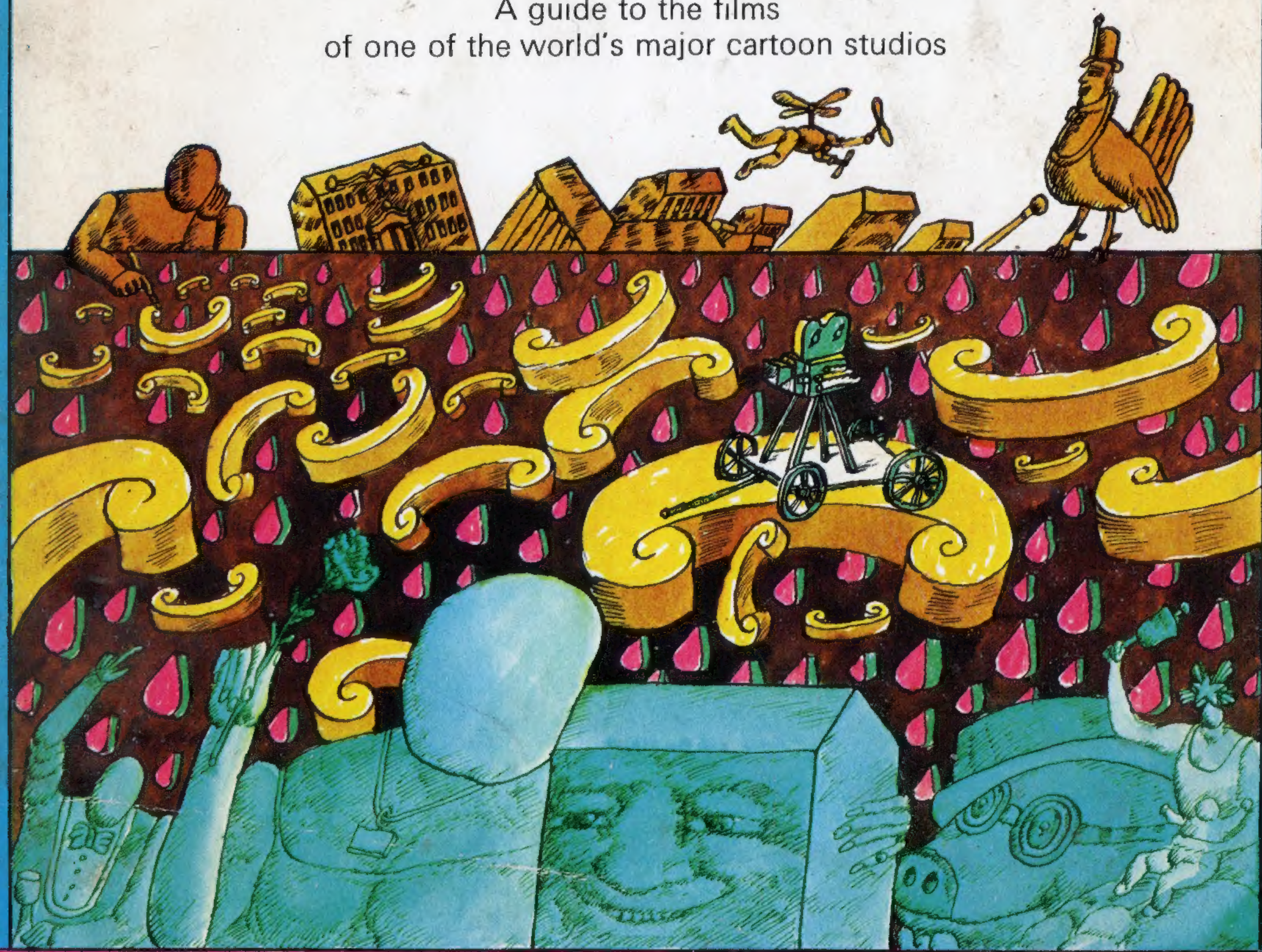
Z is for Zagreb

Ronald Holloway

A guide to the films
of one of the world's major cartoon studios



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One of the delights of the past fifteen years as far as filmgoers are concerned has been the rise of the Zagreb cartoon studio in Yugoslavia. Their short, terse, and irrepressibly witty films are the ideal overture to any cinema or club programme. The gags are timeless, the drawing inspired, and the language barrier is hurdled with the greatest of ease by an almost purely visual means of communication. It seemed a just reward when, in 1962, the Zagreb production *Ersatz/Substitute* became the first cartoon from outside the U.S. to win an Academy Award for animation.

Ronald Holloway has compiled this attractive, illustrated guide to the Zagreb output with love and perception. He traces the growth of the studio, covers the career of each major artist involved, and offers capsule comments on all the films. He has also gathered together a brilliant selection of pictures that emphasise the remarkable imagination and draughtsmanship of the Zagreb team.

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Jacket design by ZLATKO BOUREK and STEFAN DREJA.

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From GORILLA'S DANCE, directed by Milan Blažeković

Z IS FOR ZAGREB

by
RONALD HOLLOWAY

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FOR LEO, HEINZ AND ŽELIMIR

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Contents

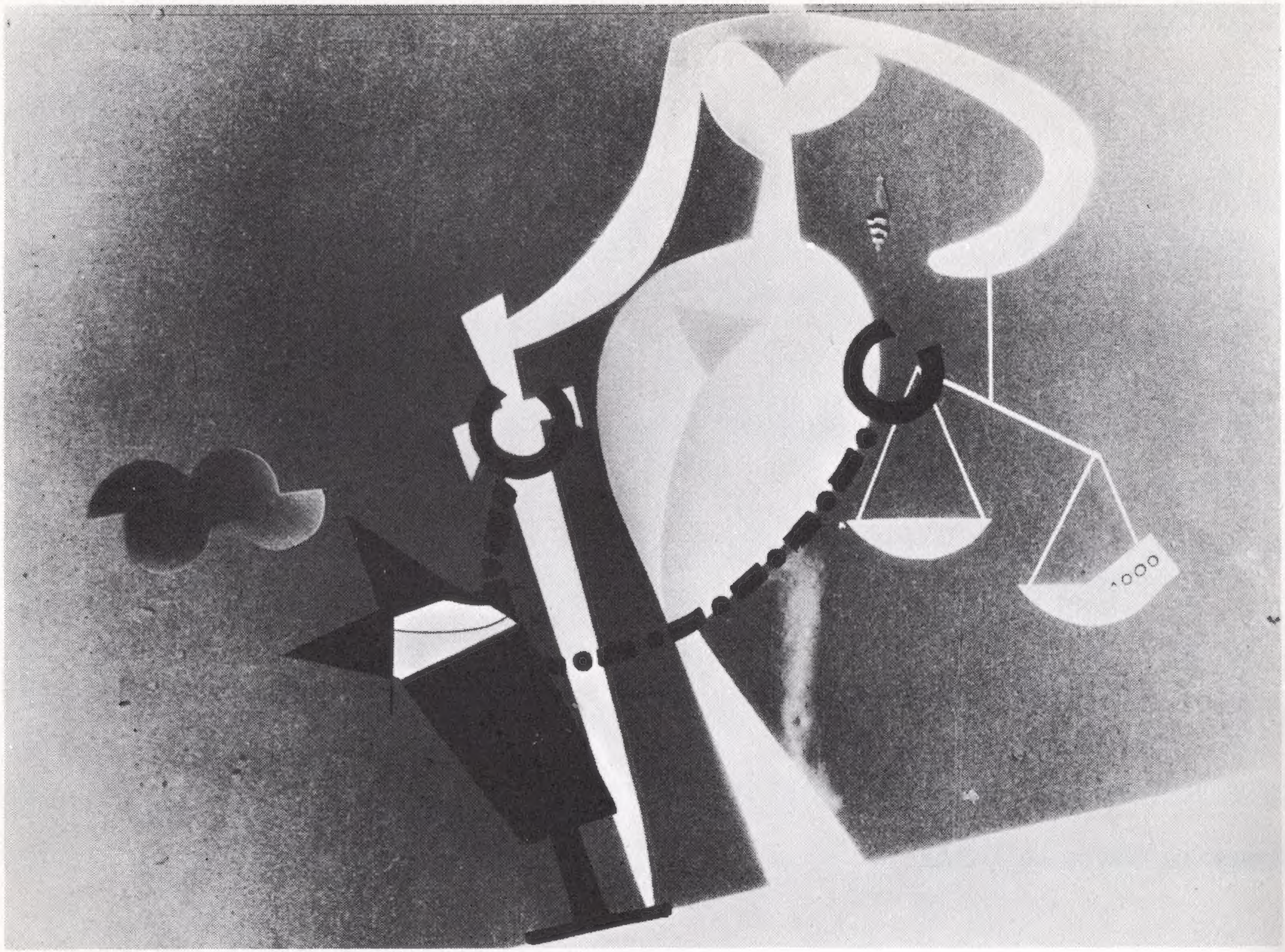
I. ANTECEDENTS
A. Animation Is . . . 9
B. Ups and Downs 10
C. "Reduced Animation" 12
D. The Zagreb "School" 13
E. Individuality 15
F. The One Who Shouldn't Have Got Away 17

II. BIOGRAPHIES 19

III. CARTOONS WITH A MESSAGE
A. Zany Satires 37
B. Alone and Alienated 39
C. Gagmen 40
D. Ribs to Riddles 45
E. Experiment and Expansion 47
F. Brush and Beat 50

IV. GUIDE TO ZAGREB CARTOONS (1956–70) 53

Index to Cartoon Titles 119



CONCERTO FOR SUB-MACHINE GUN

I. ANTECEDENTS

A. Animation Is . . .

Animation is an animated film.

A protest against the stationary condition.
Animation transporting movement of nature directly cannot be creative animation.
Animation is a technical process in which the final result must always be creative.
To animate: to give life and soul to a design, not through the copying but through the transformation of reality.

Life is warmness.
Warmness is movement.
Movement is life.
Animation is giving life; it means giving warmth.
Animation could be tepid, warm or boiling.
Cold animation is not animation. It is a still born child
Practically, animation is a long rubbing of tree against tree in order to get sparkle or perhaps just a little smoke.
Take one kilo of ideas (not too confused if possible), five dkg of talent, ten dkg of hard work and a few thousand designs. Shake it all together and if you are lucky you will not get the right answer to the question.

Collective statement of Borivoj Dovniković, Ante Zaninović, Zlatko Grgić, Vladimir Jutriša, Aleksandar Marks, Dušan Vukotić, and Nedeljko Dragić.

The general definition of animation, agree. animators themselves, is "film created frame by frame." But a fuller definition is found among the cartoonists in the Zagreb studio. To animate is "to give life and soul to a design, not through the copying but through the transformation of reality."

* * *

The animated cartoon sprang from man's traditional longing to give life and soul to a reality outside himself. Man was never content just to represent himself: very early the cave man sought to make his drawings move. Later the illusion of life outside man was created with the puppet and the marionette, but the hand was always too near. The invention of the motion picture freed the drawing on the wall, but imposed the burden of the real world on the screen. Reality was copied but not transformed. The late birth of the animated cartoon made the mistake under Disney of copying reality again. Still, in his genius Disney showed the way to conquer the physical borders imposed on man by reality and achieve a more or less ideal extension of himself: an image with life and soul independent of man yet obeying his every wish.

With the breakaway from Disney it was possible to realise man's profoundest wishes. He could make dreams come true, master problems, and rise above the reality in which he lived. The enormous potential of the medium, with its inexhaustible reservoir of ideas and expressions, waited to be tapped. A rich world of humour and humanity, of vitality and poetry—for its masters, of wisdom and

sensibility—waited to be released from the fingertips of the modern artist.

Is it by chance the animated cartoon has greater possibilities than the documentary or feature film? A small group of artists and public doesn't think so. Discontent with animation's inferior position as stepson to the feature film, these stalwarts have long pleaded the richness of the cartoon for adults as well as children, and have voiced its praises at every turn. Those who loved it the most dubbed it "the eighth art" (as Romanian critic Gertrud Fernengel did at the 1968 Mamaia festival). Meetings among animators in Annecy and Mamaia, Cambridge and Zagreb have sought to spread the word, and these watering holes have served to nourish the seedbeds of creativity and diversity. Gradually, little by little, the mask of human guise fell away from the cartoon and it stood in its purest form.

Since Disney the cartoon has gone a number of ways. The way of the Hubleys and UPA. The way of Norman McLaren and Halas and Batchelor. The way of Trnka and Borowczyk and Yoji Kuri and the computer film. The way of the UCLA Animation Workshop, and of countless other directions.

But one way is a little more unusual than the others. This one settled for humanism, a picture of mankind laced with humour and reflection. It began to create modern fables on today's civilisation, fables to please and prod each into dialogue with his neighbour. It brought a message into the cartoon. In short, it gave Mickey Mouse a life and soul of his own. And it tried—so very rashly and imperfectly—to transform reality into the higher, nobler aspirations of man. The way of Zagreb Film.

B. Ups and Downs

The city of Zagreb, asserts Ranko Munitić in his study, *The Animated Film in Zagreb* (1967), has a long tradition in animation. The pioneer of Yugoslav animation was Sergei Tagatz, a Pole who worked on the first Russian cartoons in the early Twenties. He came to Zagreb in 1922 to produce animated advertisements, trade-marks, trailers for feature films, and some educational films for the Institute of Hygiene. But the big impulse came with the arrival of the Maar Brothers from Berlin, who with the capital of their sold enterprise (they were Jews and feared the Nazis) opened a thriving advertising business in Zagreb: Maar Tonfilm für Reklame. With an average output of 200 publicity films a year, it lasted until commercials fell off in 1936. (No Maar originals exist today, but an idea of their format can be had by watching the trade-mark animation introducing Belgrade Television News.) Throughout the war the making of films was forbidden in Yugoslavia, and animation in particular had no real reason to be revived—until it stirred a memory in the head of the amazing Fadil Hadžić.

Fadil Hadžić, editor of the popular satirical magazine *Kerempuh* and often referred to as the "Cocteau of Yugoslavia," had the good sense to build subscriptions for his journal through the use of cartoon drawings. But it gave him more money in return than he knew what to do with. Part of the extra funds went into the founding of a satirical theatre, and the rest into the making of the country's first modern cartoon. *The Big Meeting (Veliki Miting)*, completed in 1949, commemorated the breakaway of Yugoslavia from the Soviet Bloc, and the cartoonists went far out of their way to satirise the Soviet Minister of Information's disgruntled propaganda against "Tito's nationalism." The story concerns a group of frogs meeting in Albania to send a scourge of mosquitoes to sting the Yugoslav people into submission, and it turned out to be a very successful satire. But for cartoonists Hadžić, Ismet Voljevica, Oto Reisinger, Borivoj Dovniković, Vladimir Delač, and Walter and Norbert Neugebauer, it seemed a lifetime of work. The seventeen-minute cartoon took thousands of drawings, and no one was ever sure what he was supposed to do.

The only guide was some old cartoons to be found in the archives, but Walter Neugebauer was a very skilful designer and had once visited a

German animation studio. Animation couldn't be much different than comic-strip drawing, or so he thought. Under Walter Neugebauer's direction page after page of drawings in sequence were photographed: the laborious process took two years.

But it was successful, and that was enough to launch Hadžić on a new career. He secured government approval to start an animation studio, and moved his cartoonists out of the crowded *Kerempuh* offices into a separate building. Duga Film soon had a staff of one hundred enthusiastic beginners, and among the newcomers were Dušan Vukotić, Zlatko Bourek, Aleksandar Marks, Vladimir Kristl, Boris Kolar, and Zlatko Grgić. In Hadžić's office hung a gigantic picture of Walt Disney (whom young Kolar teasingly referred to as William Faulkner), and Walter Neugebauer was appointed chief of production in the main unit. His style was definitely Disney, and under him worked comic-strip cartoonists Dovniković and Delač. A second unit was headed by Vukotić, who was given freedom to develop a "national" cinema in keeping with the mood of the country. This unit was unprepared and unwilling to draw thousands of pictures for a few minutes of film; and by closely examining the prewar Oswald and Fleischer cartoons found in the archive, they were able to prove that animation wasn't everything Walter thought it should be. The Disney-Faulkner joke suddenly became serious.

Four units were started in all, and nearly everyone was frantic to get some kind of information on how to animate. Since Yugoslavia was cut off from the rest of the world, no books were available—until one day there arrived in the mail from America Preston Blair's pocketbook edition of *How to Do Animation* . . . It became the Bible of

* * *

Zagreb's young artists. But there was another source equally inviting: Jiří Trnka's Czech cartoons. They first appeared after the war, and Trnka's *Perak and the SS* and *The Gift* (both in 1946) were entirely different from the American model. And furthermore they had a national character Duga Film was earnestly searching for. Out of these combinations grew Kićo, a Chaplinesque little character with a moustache going about the country righting wrongs. *How Kićo was Born* (*Kako se Rodio Kićo*, 1951) and the more accomplished *The Haunted Castle at Dudinci* (*Začarani Dvorac u Dudincima*, 1952), under the general direction of twenty-five-year-old Dušan Vukotić, were little steps towards an original style and won the day for his unit. Walter Neugebauer meanwhile designed *The Gay Adventure* (*Veseli Doživljaj*, 1951), Dovniković *The Goal* (*Gool*, 1952) under Norbert Neugebauer's direction, and Delač *Barnyard Festival* (*Revija na Dvorištu*, 1952) under Andre Lušičić's direction. The difference between Vukotić's work and the others was

Below: Dušan Vukotić

enormous—but before the public had a chance to choose which it liked better, Duga Film closed down. Animation was considered too much a luxury, and the money could be used more profitably (so ministers of culture think) in the erection of schools. The experiment lasted only one year.

As the building was cleared out, an enterprising architect who had fallen in love with animation, Nikola Kostelac, rescued the remaining Duga storyboards and brought them to Zora Film (known previous to 1952 as Nastavni Film). Zora had some small interest in animation for educational purposes, and dividing their time between Zora and Duga were production manager Kostelac and animators Vladimir Jutriša and Vjekoslav Kostanjšek. Among the storyboards was Kolar's *Little Red Riding Hood* (*Crvenkapica*), and for another solid year (1954–55) Kostelac, Marks and Jutriša worked on it in a corner of Kostelac's apartment. Zora Film put up a little money for the experiment as a test balloon, and under the most trying conditions (camera and equipment were homemade) they managed to develop a paint and colour process. It was Yugoslavia's first colour cartoon—and another resounding failure.

C. "Reduced Animation"

About this time, in the early Fifties, the Yugoslav economy was getting off the ground and business advertisements began to appear in the newspapers. The possibility arose again of producing publicity films, as the Maar Brothers had done successfully before the war. Besides, a staff of trained Duga personnel was becoming bored with comic strips and illustrations for books and magazines, and itched to get back into animation. When an English book store opened in Zagreb and news poured across Kostelac's desk of UPA and Bob Cannon's *Gerald McBoing Boing*, the itch became a torture. How were these beautifully designed cartoons made? There were no clues, but everyone was sure it was something for them.

Another break came in the least expected fashion. American films were being bought for Yugoslav consumption, and among those screened for selection was Irving Reis's *The Four Poster* (1952). The film itself was not so important, but the animation bridges between sequences were. A sparking, tongue-in-cheek design by John and Faith Hubley graced the antics of Rex Harrison and Lili Palmer in the two-role film: it was the first UPA "cartoon" to enter the country. The film was screened by an excited small audience over and over, and then sent back to the source from which it came—unbought! Harrison and Palmer were never to know how important they were to the growth of Zagreb animation.

With these innovations in mind a veteran group of cartoonists gathered around Kostelac and Vukotić to make advertising films on their own. Production manager was Kostelac, script and direction flowed from Vukotić, Marks (already an acknowledged graphic artist) did the designs, Jutriša and Kostanjšek animated, and Bourek and Kolar painted the backgrounds. The money came out of their own pockets, but they were able to secure from Zagreb Film production and distribution help. Vukotić and Kostelac toured the country, and with the help of a fellow Montenegran Vukotić secured the necessary commissions from factories and business concerns. Then he and Kostelac retired to a hotel room with typewriter and drawing board to come up with a suitable idea. Thirteen advertising films, ranging in length from thirty seconds to one minute, were produced in the period 1954–55, eleven of them in colour.

Since material resources and particularly the availability of cels (transparent celluloids containing the drawings to be photographed) were limited, the process of "reduced animation" was discovered. Some films took an unbelievable eight cels to make, without losing any of the expressive movement a large number of cels usually required. Drawings were reduced to the barest minimum, and in many cases the visual effect was stronger than with twice the number of drawings. Marks and Bourek went out of their way to round up a number of artist friends to help solve complicated problems. Writers, architects, sculptors and painters

lent a creative hand whenever needed. The cartoons took on a daring, *avant-garde* surface, a strange character for a business enterprise. But not one of their commercial customers complained or rejected a film.

The freed drawings brought about by "reduced animation" cannot be underestimated. These were the forerunners of modern experimental television commercials, and although they appear commonplace today they were highly revolutionary in the Fifties. For the young Zagreb cartoonists the process provided a school of freedom, originality and invention. Every phase of the cartoon was broken down to its basic parts and tested and retested: script, design, background, musical accompaniment, editing, factors of rhythm and timing. By limiting the drawings the characters were freed from realistic movement and given a characteristic life of their own, thereby increasing the film's tempo and enriching scenes with new forms of expression. Shades of meaning entered into the cartoon's movements, details began to determine the action, and the preciseness of an expression drew its force from duration of time minutely calculated. A cartoon done at Duga Film normally required 12,000 to 15,000 drawings; reduced, it came down to 4,000 to 5,000 drawings. Further experiments uncovered new ways to compose a scene, paint a background, add a sound effect, construct a bold graphic, build a proper atmosphere, and finally edit tensions into the action to reach a satisfying whole. The only phase left untouched from the Duga days was the general direction of movement; everything else had somehow changed. And, most important of all, the character was no longer an anthropomorphic imitation.

When they appeared in the cinemas, the fantastic, dynamic feeling inside these cartoons charmed the public. Former staff members couldn't match the finished product with the number of cels used. More commissions began to roll in, and Zagreb Film took another look at the young innovators within the company. As the way opened for new production standards in 1956 (due to a new law separating Zagreb Film from its film distribution branch), it was decided to give story animation another try. The resourceful Kostelac pulled out of a sleeve a card file of former Duga employees, and rounded them up with a taxi and a knock on the door. Enough responded to begin work immediately on a story cartoon for the Pula Festival (another scheme of Fadil Hadžić to promote the growth of Yugoslav cinema), and they worked day and night on *The Playful Robot*. Script was by Andre Lušičić, direction by Vukotić, design by Marks and Kolar, animation by Jutriša and Kostanjšek, backgrounds by Bourek—and mistakes by all. There was something basically Disneyish about this effort, and it was admittedly inferior to the high-powered antics of the characters in the ad films.

Nevertheless, Vukotić won a prize at Pula for pioneering Yugoslav animation, and Zagreb Film found itself with an animation studio.

D. The Zagreb "School"

The first two years of Zagreb animation were probably its most exciting. A friendly production manager allowed freedom and competition between diversely opposed production units. Besides the Vukotić unit, the Neugebauer Brothers were back with their basic Disney philosophy. They had worked for a time at a publicity agency, Interpublic, which had designs of eventually capturing the advertising market and once invited Vukotić and Kostelac to make a film for them, *The Magic Catalogue* (*Čarobni Katalog*, 1956). In the Interpublic unit was Dragutin Vunak as production chief, Dovniković as designer, Voljevica as background painter, and Jutriša, Kostanjšek and Grgić helped on animation. But Interpublic soon abandoned its animation department and the entire unit was absorbed into Zagreb Film.

A new unit was formed under Vatroslav Mimica, a former journalist, literary critic, and director of two unsuccessful feature films: *In the Storm* (1952) and *Mr. Ikl's Jubilee* (1955). He was hired by Zagreb Film as scriptwriter, but with another scriptwriter Vladimir Tadej stuck his nose into the animation department and in 1957 wrote five

scripts for Vukotić, Kostelac and himself. A prolific writer, Mimica was to write two dozen scripts for Zagreb cartoonists and direct nine of them himself during his ten-year association with the studio, but he was particularly helpful in launching the first satires on American films. One wonders where the studio would have gone without him.

Vukotić took his script for *Cowboy Jimmie* and turned it into a howler comparable to Trnka's puppet film, *Song of the Prairie* (1949), two marvellous parodies on the American Western that the Americans themselves never had the courage to attempt. Vukotić's two other films in 1957 without Mimica's help are noticeably weaker. *Magic Sounds*, scripted by Lušičić, is again in the Disney mold and saved only by Marks's superb

Below: from COWBOY JIMMIE, the first real Zagreb cartoon

design, and the Kolar design for his *Abra Kadabra* seems to be a holdover from advertising chores (he was making the ad film *Ali Baba* at the same time). Jutriša did the animation for all of Vukotić's first films, and the young director was aiming for the commercial and children's market.

Not so with Nikola Kostelac. He teamed with Mimica, and employed three different designers to realise their scripts (as his own roots are in architecture and he barely draws). Working closely with Kostanjšek, one of the finest designer-animators in the business, the two conceived a totally modern graphic for Mimica's satire on opera first-nighters. *Opening Night* was a pleasure to look at every step of the way and a major breakthrough for Zagreb Film. Instead of drawing its inspiration from Disney or UPA, it is more like a page out of *Graphis* magazine and the perfect format for its chic subject matter. Not far behind it in originality of purpose was Kostelac-Marks's design for *On a Meadow*, a bleak picture of war-torn Europe growing out of a childish quarrel of two boys over a flower growing on a border (in the vein of Norman McLaren's *Neighbours*, 1952). Marks, who prefers to look at the world through dark glasses, adapted Trnka to the school of German expressionism, and executed a fiercely-charged adult cartoon pitted with black, sinister death's heads, tanks and machine guns leading to rubble and destruction. The theme of quarrelling neighbours was to become extremely popular at Zagreb Film, forming the greater part of Vukotić's scripts over the years. A third Mimica script, *Encounter in a Dream*, was fashioned by the Kostelac-Kolar team for the children's market, and is a blending of Disney and UPA styles set in the stone age.

In the spring of 1958 the Yugoslav cartoonists scored their first success at Oberhausen. They then went to attend a special programme of animated films at the Cannes Festival. Under their arm they carried the advertising films, *Cowboy Jimmie*, *Opening Night*, and *On a Meadow*. They made an immediate impact on critics and cartoonists alike for the daring of their subject matter and technique. And historian Georges Sadoul singled them out as the "Zagreb School of Animation." But the accolades were not to stop there. Mimica had been learning animation on his own (he too cannot draw) by collaborating with designer Ivo Kušanić on the Disney-like production of *Scarecrow*. Midway through the cartoon he got a look at Kostanjšek's design for *Opening Night* and Marks's for *On a Meadow*. Hurrying through *Scarecrow* he brought Marks in to work on his script for *Alone*, combining motives from UPA and the German school of expressionism. *Alone* was finished in time for the Venice Festival and won first prize in animation. It was the first of many major international awards for Zagreb Film.

E. Individuality

Was it really a "school"? Or a group of people who liked working together? Perhaps there's no distinction, but the Zagreb cartoonists are proud of their individuality and even today work as free agents. Most of their films bear an individual mark, and despite tempting offers from abroad they prefer the climate of a free atmosphere to exchange ideas and seek help when they need it. The Zagreb studio is not a "school" but a "family." No other loose climate of friendship and trust exists in animation—and the Zagreb artists had to fight to keep it that way.

Soon after the balmy days of the Cannes Festival and an awakening among their own critics to the importance of their work, the management of Zagreb Film changed and instead of increased support they were greeted with open envy and distrust. Suppose the animation department became strong enough to take over the entire company? As preposterous as that sounds, it makes sense in light of the fact that animation was the first international breakthrough for the Yugoslav film industry. The cartoonists were celebrated in every national newspaper. And so to forestall any possible insurrection, the management brought in "artistic directors" to keep a tight rein on the real artists in the studio.

A further argument could be made for the

"artistic director" by pointing out the directorial posts of non-designers Mimica and Kostelac. Mimica was to distinguish himself in the future through Marks, and Kostelac was to do the same through Kostanjšek. Who were actually responsible for these films: the director or the designer, or possibly the team together? And in the Vukotić-Kolar team it was even more difficult to decide, because they both were designers. In any case, the management overlooked the fact that each of these individuals gave as much as they took, and decided that all an "artistic director" had to do was find an idea and pull the work out of a designer. Animation was as simple as that.

It was an unfortunate phase, and one that even today appears confused and knotty. Vukotić and Mimica remained essentially unaffected and both worked in complete harmony with the units under them. Two other directors, Dragutin Vunak and Ivo Vrbanić, were not exactly new to the ranks and for the most part were successful in forming new units. The Neugebauer Brothers had left for Germany, and some new blood was needed to replace them. The designers were not confident to start out on their own, and didn't always mind if someone else took all the risks. The trouble arose when two young graduates of the theatrical academy, Mladen Feman and Borislav Mrkšić, were brought in by the management to run their own show without any previous experience at all. It is worthwhile to compare the careers of Vunak, Vrbanić, Feman and Mrkšić.

Vunak came from Interpublic and fitted in well with Zagreb Film's advertising department. He had previously worked with Dovniković and they collaborated on the picture-book *A Small Train*. Later he brought in an artist friend, Aleksandar Srnec, to help create the experiment film *The Man and His Shadow*. He gave young Ante Zaninović his first start with *Cow on the Frontier*, appearing at a crucial time in Zagreb's history and saving the studio from total eclipse. He fitted a superb idea to the offbeat talents of painter-sculptor Zvonimir Lončarić and made the credible *Between Lips and Glass*. In between he made a few bad films. The interesting factor is that each of Vunak's successful films is in a completely different style, which leads to the conclusion that Vunak is only as good as his designer. But he nearly always picked the right designer for the right idea, and they got along well together. The films could not have been completed without him.

Ivo Vrbanić is not quite in the same category. He made too many films too quickly, and most of them turned out badly. His name first appears as a co-writer of Vukotić's satire on the horror film, *The Great Fear*, and he surprisingly enough has the same credit on Mimica's *Alone*. He formed a brief partnership with Dovniković on *Romeo and Juliet*, and then seemed to hit the right combination with painter-designer Ivo Kalina on children's films: *A Ballad, All the Drawings of the Town*, and *Dance on the Roof*. He was the perfect answer for the departing Neugebauers, but he was never able to reach the heights of *A Ballad* and *All the Drawings of the Town* again. The team of Vrbanić-Grgić—*Adam and Eve, Love and Film, The White Mouse*, and *The Rivals*—shows a general discomfort with satire, although there are many nice touches throughout. The biggest mistake of Vrbanić's career was coming into contact with the volcanic Vlado Kristl. They are billed as co-directors of *La Peau de Chagrin*, but Vrbanić has very little to do with the cartoon as a whole and they were in constant disagreement from beginning to end. Vrbanić as an artist always seems to be out of his depth in the adult cartoon, but he probably would have been successful in the old Duga days.

Mladen Feman was also assigned to satire—and was the first to run headlong into the temper of Kristl. Kristl, one of the country's leading abstract artists, had just returned from a trip through Europe and South America, and was not about to be suppressed by young graduates from the theatrical academy. They battled throughout *The Great Jewel Robbery*, a follow-up parody on Vukotić's successful *Concerto for Sub-Machine Gun* that turned out to be better artistically and commercially than the first one. He next tried to supervise the formidable Marks in a follow-up to Vukotić's *Cowboy Jimmie*, and again it was clear who was

really in control of the film. He made one last attempt to prove his own worth on the doomed *Inspector Mask* series by directing, designing and animating independently, then left the feature cartoon for good. It can be argued in his favour that Feman never really had a chance to prove his worth under the prevailing system.

The worst case of artistic suicide was the strange career of Borislav Mrkšić. He was matched with veteran designer Ismet Voljevica on the ill-fated *The Kite*, which is in the running for the ugliest film ever made and should be shown at the Annual Congress of Artistic Directors. After this disaster Mrkšić disappeared from the studio, and Feman and Vrbanić were eventually to follow him.

Toward the end of the Fifties articles began to appear in the newspaper condemning the policy of suppressing the studio's leading talent. Fadil Hadžić led the crusade, and he even went so far as to include Vukotić and Mimica among the guilty parties. All the credit for animation should go to the designer, he contended—an equally fallacious argument. But after a while the management went through another change and the integrity of the artists was restored. An axiom was adopted at the studio: an animated film is an author's film. The ideal situation was for an author to be responsible for everything, from first conception through design and animation. Direction and animation need not necessarily be separated. It is an axiom that has lasted until today.

Only it's too bad it had to cost the talents of the studio's best artist.

F. The One Who Shouldn't Have Got Away

Time has worked in Vlado Kristl's favour. The ill will many in the Zagreb studio harboured against him has long since passed, and most cartoonists now admit he was the most important figure in the growth of the studio. Kristl too has long since departed, leaving Yugoslavia in 1961 for the second time and never turning back. He has refused to speak the language any more. While he was around, he was often referred to as a mad artist. Today the least said about him is that he was a mad genius.

Kristl earned a reputation as an abstract painter after the war, at a time when Social Realism in art was the dominant standard. Under fierce criticism most of the time, he left for Europe and South America taking various odd jobs to tide him over. He was in Argentina when he read about his colleagues' success in Cannes, and wired home for a plane ticket. His friends were glad to see him again.

Kristl perhaps expected to be welcomed as an equal among equals. But instead of joining an independent group of artists, he walked into a hornet's nest of bureaucracy, suspicion and supervision. He was broke and had to comply, and was placed under "artistic director" Feman, fresh out of the theatrical academy. Feman thought he would succeed in the satire. *The Great Jewel Robbery* was to follow the schema of Vukotić's *Concerto for Sub-Machine Gun*, but Kristl stubbornly turned everything around and devised a

Below: Kristl's LA PEAU DE CHAGRIN

daring geometric pattern with changes in time, speed and point of view. *The Great Jewel Robbery* moved on self-propelled wings, and it irked Kristl all the more when it turned out to be more successful than the original. He had warred with Feman, but Feman was given the credit.

He was next assigned to Ivo Vrbanić, and the war started all over again. *La Peau de Chagrin*, from a Balzac tale, was even bolder in conception, employing the long curve and solid colours of Art Nouveau. The colour patterns related to the energy of the story, forecasting in advance much of today's Pop Art and particularly George Dunning's *Yellow Submarine* (1968). Kristl caught the spirit of Balzac's horror tale: a man seized in the grip of overriding greed with no way out. Once more he had transformed a routine story into something higher, and once more the cartoon was a great success. But he was only credited as co-director and was furious.

Finally given a free hand on his next film, he independently conceived and executed every phase of *Don Quixote* and fashioned it into a kind of autobiography. He, Don Quixote, set out to vanquish all his enemies: regimentation, power, force . . . the Zagreb studio. Rattling around in the guise of a tin can, he pointed his lance at automobiles, tanks, computers and the military—and he defeated them easily! *Don Quixote* walked off with the main prize at the Oberhausen Festival, and the bravado of making his own film from start to finish helped to free every artist at the studio. No longer could an "artistic director" claim credit for the work of another. Not if a cartoonist did all the work himself!

Kristl departed for Germany leaving behind a legacy: he set a high standard. Others were inspired to match it.

II. BIOGRAPHIES

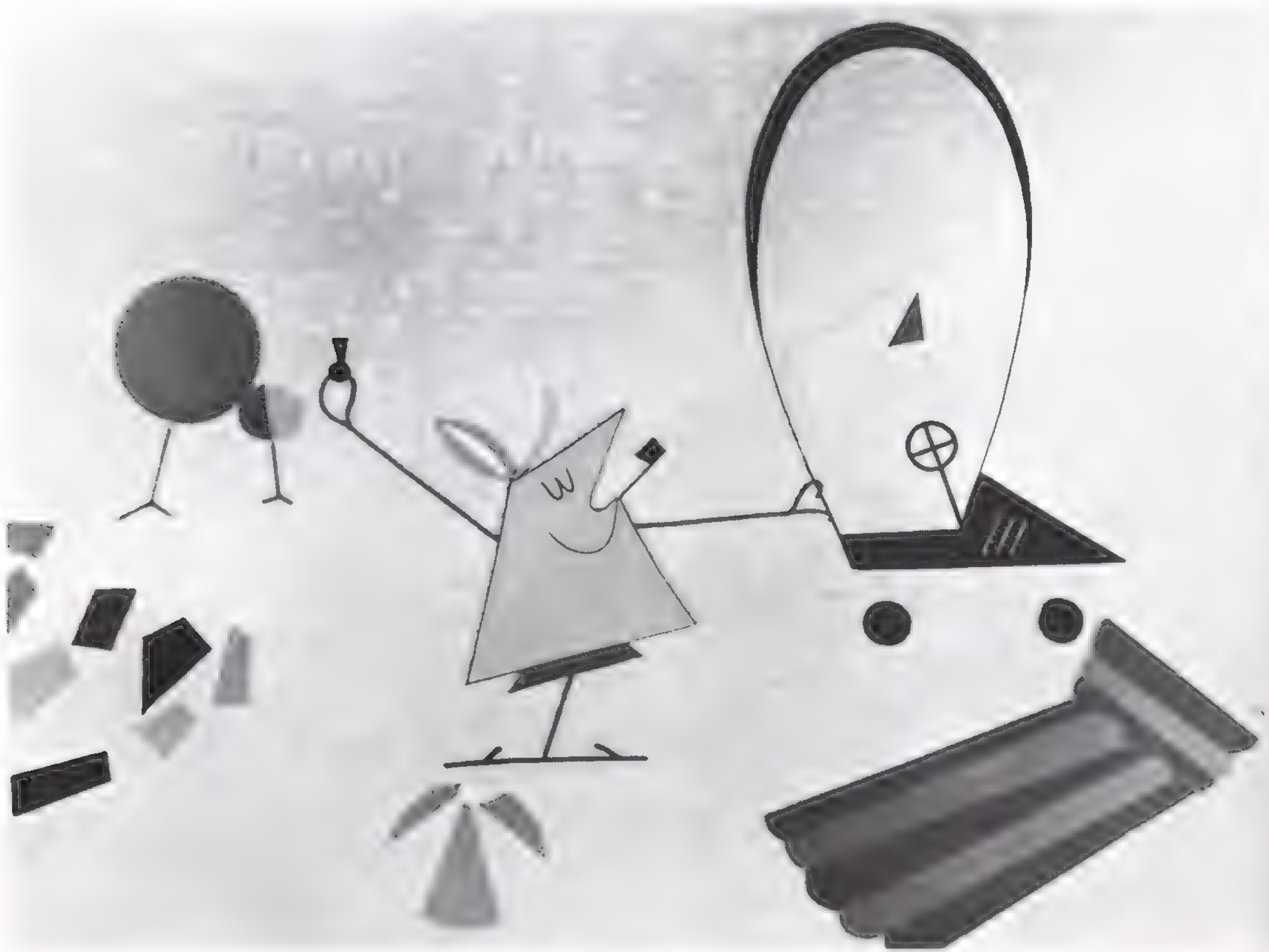
Dušan Vukotić

(Born 1927 in Bileća).
The most important name in Yugoslav animation. It was through his drive and determination that the cartoon won respectability at home and recognition abroad. He has won over fifty prizes and citations for his sixteen major cartoons. He studied architecture and worked as cartoonist on Fadil Hadžić's *Kerempuh*, moving up to head of his own unit under Hadžić at Duga Film in 1951–52. As director, designer and animator he created the national figure of Kićo, a little government official on inspection tours about the country. *How Kićo was Born* (1951) and *The Haunted Castle at Dudinci* (1952) represent the best work done at Duga Film, and drew their inspiration from Trnka's Czech cartoons instead of Disney. After the collapse of Duga Film, Vukotić and Kostelac produced on their own homemade advertising films, and with Marks, Kolar and Bourek he discovered the principles of "reduced animation" (sharply limiting the number of drawings for a short cartoon). He made eleven advertising films as scriptwriter and director, distributed through Zagreb Film, and one publicity film, *The Magic Catalogue* (1956), for Dragutin Vunak at Interpublic. When Zagreb Film turned to the feature cartoon, Vukotić created *The Playful Robot* (1956) with the combined talents of Marks, Kolar, Kostanjšek, Jutriša and Bourek, and was given the Golden Arena at the Pula Festival for pioneering animation in Yugoslavia. He fostered the satire in animation, aiming *Cowboy Jimmie* (1957), *Concerto for Sub-Machine Gun* (1958) and *The Great Fear* (1958) at the American Western, the gangster film, and the horror film. In the beginning he preferred to work with another designer, employing Marks on *The Playful Robot*, *Cowboy Jimmie*, and *Magic Sounds* (1957), and Kolar on *Abra Kadabra* (1957), *The Great Fear*, *Revenger* (1958), *Concerto for Sub-Machine Gun*, and *My Tail is My Ticket* (1959), and Grgić on *Cow on the Moon* (1959). He was the first in the studio to direct, design and animate independently, winning a number of awards for *Piccolo* (1959) and establishing his characteristic theme of feuding neighbours. His next two independent cartoons were also highly awarded: *Ersatz* (1961), winning the first Academy Award for animation outside the United States, and

Above: Dušan Vukotić

Play (1962), voted the best short film of the year at Mannheim. Turning to the feature film, his *The Seventh Continent* for children in 1966 was not successful but it encouraged him in the cartoon to continue the mixture of live action and animation begun in *Play*. *Stain on the Conscience* (1968) employed animation drawing on documentary footage and proved him capable of directing actors in a psychological atmosphere. *Opera Cordis* (1968) restored his eminent position in animation with a salty commentary on Dr. Barnard's heart transplants, and *Ars Gratia Artis* (1969) more than effectively spoofed the amateur who will do anything for the sake of art and applause. He also wrote the scripts for Vrbanić's *All the Drawings of the Town* (1959) (with Vrbanić), Gospodnetić's *The Lion Tamer* (1961), Dovniković's *The Doll* (1961), Grgić's *A Visit from Space* (1961), and Blažeković's *Gorilla's Dance* (1968), and had a

Below: from Vukotić's Academy Award winner, ERSATZ



hand in supervising most of these films as well as Grgić's *The Devil's Work* (1965). His gifts as a leader are evident every step of the way, but particularly in the first phase of Zagreb Film (1956–62) when his unit competed for honours with Mimica's and Kristl's. He is best in the cool domains of satire and caricature.

Nikola Kostelac—Vjekoslav Kostanjšek

(born 1920 at Zagreb—born 1928 at Zagreb).
This director-designer pair teamed up on advertising films in 1956, and were never very much separated until the studio faced its first crisis in 1962. Kostanjšek then emigrated to Germany and Kostelac took over the advertising department in the Zagreb studio. Together they made seven cartoons and brought the young studio international acclaim.

Kostelac worked thirteen years as an architect before coming to animation. He became the spiritual father of a small nucleus of cartoonists formed after the collapse of Duga Film in 1952, offering his own apartment as a makeshift workshop to produce advertising films. Not especially gifted as a designer, he was the production manager of Vukotić's unit, which comprised Marks, Kolar and Bourek among others. Taking a Kolar storyboard left over from Duga days, he directed with Marks as designer *Little Red Riding Hood* (1955) for Zora Film. He was the director with Vukotić of *The Magic Catalogue* (1956) for Interpublic (an advertising agency). In 1956–57 he directed two advertising films for Zagreb Film with Kostanjšek, and a partnership was formed that carried over into their first short cartoon, *Opening Night* (1957). Heavily influenced by the work of UPA but more by the discovery of modern graphics (the magazine *Graphis* was just coming into the country), *Opening Night* was a breakthrough for Zagreb Film, and won international acclaim at the 1958 Cannes Festival. At the same festival two other films by Kostelac were exhibited: *On a Meadow* (1957) with Marks as designer, and *Encounter in a Dream* (1957), a children's film designed by Ivo Kušanić, but neither matched the richness of the Kostanjšek model. Thereafter they worked exclusively together on the experimental *Nocturne* (1958), *The Ring* (1959) (the studio's first cinemascope production completely drawn to scale for lack of proper equipment dubbed "NinoScope" by the studio), *All because of a Plate* (1959), and *A Crazy Heart* (1959) in the attempted *Robot* series (as a follow-up to *The Playful Robot*). Kostelac worked with Marks on another *Robot* film, *An All-around Help* (1959). He turned next to a number of cartoons in the *Case* series (1960–61) for the American market, and directed with Nedeljko Dragić as designer *Cupid* (1961). The Kostelac-Kostanjšek team was reunited on the studio's *Mask* series in 1962 for two films, after Kostanjšek had designed Branko Ranitović's children's film, *Magic Instrument*, at Zora Film in 1960. Kostelac then returned to advertising films, and Kostanjšek left for Germany.

Kostanjšek began his career in animation when advertising films came into vogue. He worked with Jutriša as animator on Vukotić's *The Playful Robot* (1956) and *Cowboy Jimmie* (1957) before teaming with Kostelac on *Opening Night*. His style was a variation on UPA with card-like caricatures that move like leaves in the wind. His best films were *Opening Night* and *Nocturne*, but he never bothered to direct on his own and got caught up in organisational plans to find a successful series to save the studio. Not a master of design as Marks nor as inventive as Kolar, he was nevertheless a solid craftsman and his departure was a loss.

Vatroslav Mimica

(Born 1923 at Omiš).
Served in the National Liberation Army during the war, worked as a journalist and literary critic and studied medicine briefly before entering cinema. He made two unimportant feature films, *In the Storm* (1952) and *Mr. Ikl's Jubilee* (1955), before joining Zagreb, beginning in animation as a scriptwriter. He scripted eight films with writer-

scenographer Vladimir Tadej in the period 1957–58, among them *Cowboy Jimmie, Opening Night, On a Meadow, Encounter in a Dream*, and *Scarecrow* in the first year, and *Romeo and Juliet, Nocturne, Happy End*, and *Alone* in the second. He was eventually to write twenty-one scripts and direct nine himself, most with Marks as designer (he is unable to draw). His first director try, *Scarecrow*, was strictly for practice to learn the trade, but the next year he discovered in Marks the perfect partner for his method of expression. They worked together on *Happy End* and *Alone*, winning the studio's first international award at the Venice Festival for *Alone* in 1958. While writing scripts for the attempted *Robot* series in 1959, the Mimica-Marks team also turned out *The Egg, At the Photographer's*, and *The Inspector Returns Home*, which shows a gradual immersion in the world of the interior. Mimica dutifully supplied scripts for the commercial market—*Spring Tunes* (1960) and *Low Midnight* (1960) for the talents of Marks, and three scripts for the unsuccessful *Inspector Mask* series (the sequel to *The Inspector Returns Home*) in 1962—while planning deeper explorations into loneliness and alienation in the technological society begun in *Alone*. The dark world of Mimica-Marks deploring the absurdities of modern civilisation is clearly seen and felt in *Perpetuum & Mobile, Ltd* (1961) and *Everyday Chronicle* (1962), which together with *Alone* forms a trilogy of protest and anguish. The same line is continued differently in *Typhus* (1963), the last Mimica-Marks collaboration, on partisan typhoid victims, and in Mimica's return to the real world in his experimental films, *The Telephone* (1962) and *The Wedding of Mr. Marzipan* (1963). Mimica's next feature film, after the long interruption, shows him using a purified cinematic language to pierce the innermost thoughts and memories of a revolutionary-turned-bureaucrat. *Prometheus from the Island of Viševica* was one of the major films ushering in a New Wave of Yugoslav directors in 1965. Since then Mimica's only contribution to the animated cartoon was two scripts: *The Fly* (1966) for Marks and Jutriša, and

Above: from the Mimica-Marks cartoon, EVERYDAY CHRONICLE

Tamer of Wild Horses (1966) for Nedeljko Dragić. His successful and highly praised feature films, *Sunday or Monday* (1966), *Kaja, I'll Kill You* (1967), *An Event* (1969) and *The Well-fed Man* (1970), continue to explore psychological tensions and neurotic drives in mankind. All his best films are collages of the mind, and he was to the artists of the Zagreb studio their most important thinker and and innovator. Under his guidance developed the formidable talents of Marks and Jutriša, a future director team that started with his scripts and ideas.

Vladimir Kristl

(Born 1923 at Zagreb).
Established himself quickly as a leading abstract painter and poet after graduating from the Academy of Fine Arts in Zagreb. He worked for a time under Fadil Hadžić as a cartoonist at *Kerempuh* and the short-lived Duga Film. From 1953 to 1959 he wandered around Europe and South America in self-exile, working as an actor, portrait painter, taxi driver, shepherd and what-have-you—until he read of Zagreb Film's success at the Cannes Festival in 1958. Returning home and placed under the supervision of "artistic directors" his fiery personality conflicted with the studio's management, and this energy may have been poured into the exciting, fast-moving, and thoroughly entertaining *The Great Jewel Robbery* (1959) (credited to Mladen Feman as director). He was offered co-direction with Ivo Vrbanić on *La Peau de Chagrin* (1960), and despite quarrelling throughout the film with Vrbanić turned out a superbly delicate design in the style of Art Nouveau. Kristl's growing international reputation forced the studio to give him his head, and he then produced the "autobiographical" *Don Quixote* (1961) pitting himself against the idiocy of the modern world. It was the first time an artist handled every phase of his work from design to background painting, and it won first prize at the Oberhausen Festival. Soon after he left Zagreb and Yugoslavia for Germany, but left behind a standard hard to match. Each of his films have been highly successful, and yet totally creative and artistic in their own right. He was never a father figure like Kostelac or Mimica, or even Vukotić, but a complete individualist who made it possible for other individualists to go their own way. Zagreb Film owes him more than he owes them. In Germany he has made several shorts, mostly challenging if unsuccessful.

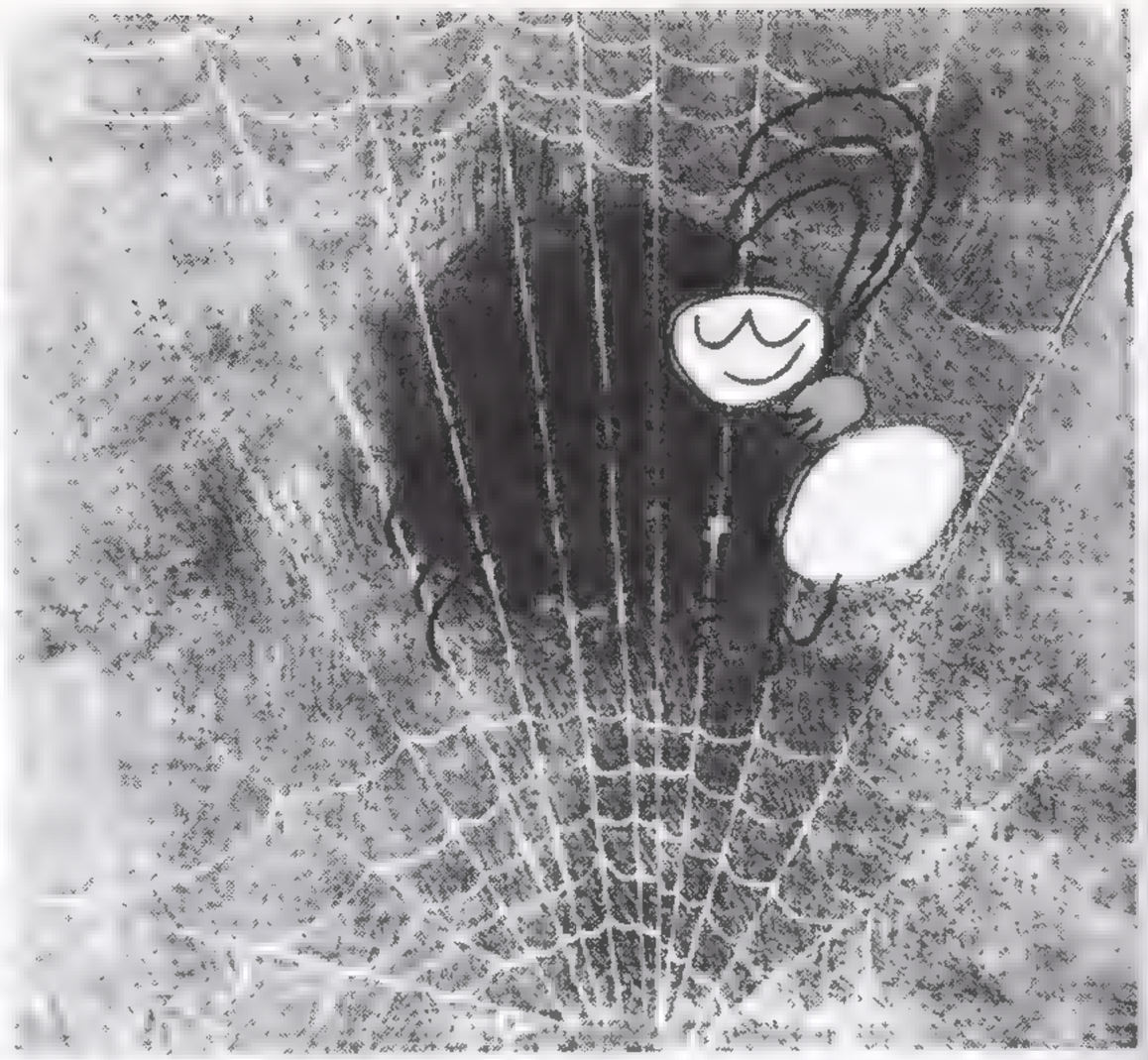
Below: LA PEAU DE CHAGRIN

Aleksandar Marks—Vladimir Jutriša

(Born 1922 at Čazma—born 1923 at Zagreb).
This pair have collaborated together on animated films for fifteen years, from *Little Red Riding Hood* to *A Bee Has Been Born*. Jutriša has worked on thirty-five feature cartoons for the studio, Marks about thirty, and ten they have directed together as a team. All of Marks's cartoons as director and designer were realised with Jutriša, while Jutriša's extraordinary animation talents have often been required elsewhere.

The older of the team, Marks, graduated from the Academy of Arts in Zagreb, and worked as a cartoonist for *Kerempuh* and illustrator before coming to animation. He was with Duga Film in 1951–52 and joined Vukotić and Kostelac making advertising films afterwards. His first major collaboration with Jutriša as designer-animator was on Kostelac's *Little Red Riding Hood* (1955), a colour cartoon for Zora Film that took a year to

make. It was the first colour animation in Yugoslavia. He was the designer on Vukotić's *The Playful Robot* (1956) and *Cowboy Jimmie* (1957), the first two feature cartoons for Zagreb Film, and *Magic Sounds* (1957). Interested in prewar German Expressionism in art, he began to apply its principles to Kostelac's *On a Meadow* (1957) and won recognition for his work at the Cannes Festival in 1958. Mimica, who had entered animation from the feature film, found a kindred spirit in Marks and together Mimica directed and Marks designed the award-winning *Alone* (1958) and the experimental *Happy End*. A master of many different styles, Marks also worked on a scientific, educational cartoon, *Flight into Space* (1958), and helped Kostelac on *An All-around Help* (1959) in a projected *Robot* series. But his best work in the early days of Zagreb Film were the eight films he designed for Mimica, 1958–63. After *Happy End* and *Alone*, they made *The Egg* (1959) spoofing art snobs, *At the Photographer's* (1959) and *The Inspector Returns Home* (1959) applying collage painting to animation, *Perpetuum & Mobile, Ltd* (1961) and *Everyday Chronicle* (1962) completing a treatment on loneliness and alienation begun with *Alone*, and *Typhus* (1963) memorialising the victims of a typhoid epidemic during a wartime partisan death march. After 1960 Marks and Jutriša directed independently *Spring Tunes* (1960) (a follow-up to Vukotić's *Magic Sounds*), *Criticus* (1961) (UPA style), and *The White Avenger* (1962) (a sequel to Vukotić's *Cowboy Jimmie*), all brightly coloured imitations but sterile compared to the Mimica projects at the same time. With the departure of Mimica from the studio in 1963, Marks and Jutriša made three tries in different directions, *Metamorphosis* (1964), *A Modern Fable* (1965), and *The Kind-hearted Ant* (1965), all highly commendable but still not up to his previous standards. But supplied once again with a Mimica script they made the extraordinary *The Fly* (1966), one of the most successful of Zagreb's productions. Following this same line they made the equally impressive *Sisyphus* (1967) and *The Spider* (1969). In between they tried to



Above: THE KIND-HEARTED ANT. Below: the widely-awarded 1966 production, THE FLY

meet the requirements of a commercial market, adapting Hans Christian Andersen's *A Small Mermaid* (1968) and creating the children's films *A Bee Has Been Born* (1970) and *In the Spider's Web* (1970) in the vein of the successful *The Kind-hearted Ant*. The Marks world is the world of Kafka and Camus, of the Bauhaus and Kollwitz and the German Expressionist movement, exploring man's increasing isolation in the industrial society. His sensibility for modern graphic structures and the nuances of line and colour place him in the front ranks of Zagreb's artists.

Jutriša graduated from a technological school in Zagreb, and was working for a railroad company when he was introduced to animation and advertising films. He worked for Kostalac and Vukotić after the collapse of Duga Film, and animated Kostelac-Marks's *Little Red Riding Hood* (1955). He was the animator with Kostanjšek on

Above: from SISYPHUS.

Below: THE CHIMNEY SWEEP

Below: Vladimir Jutriša and Aleksandar Marks

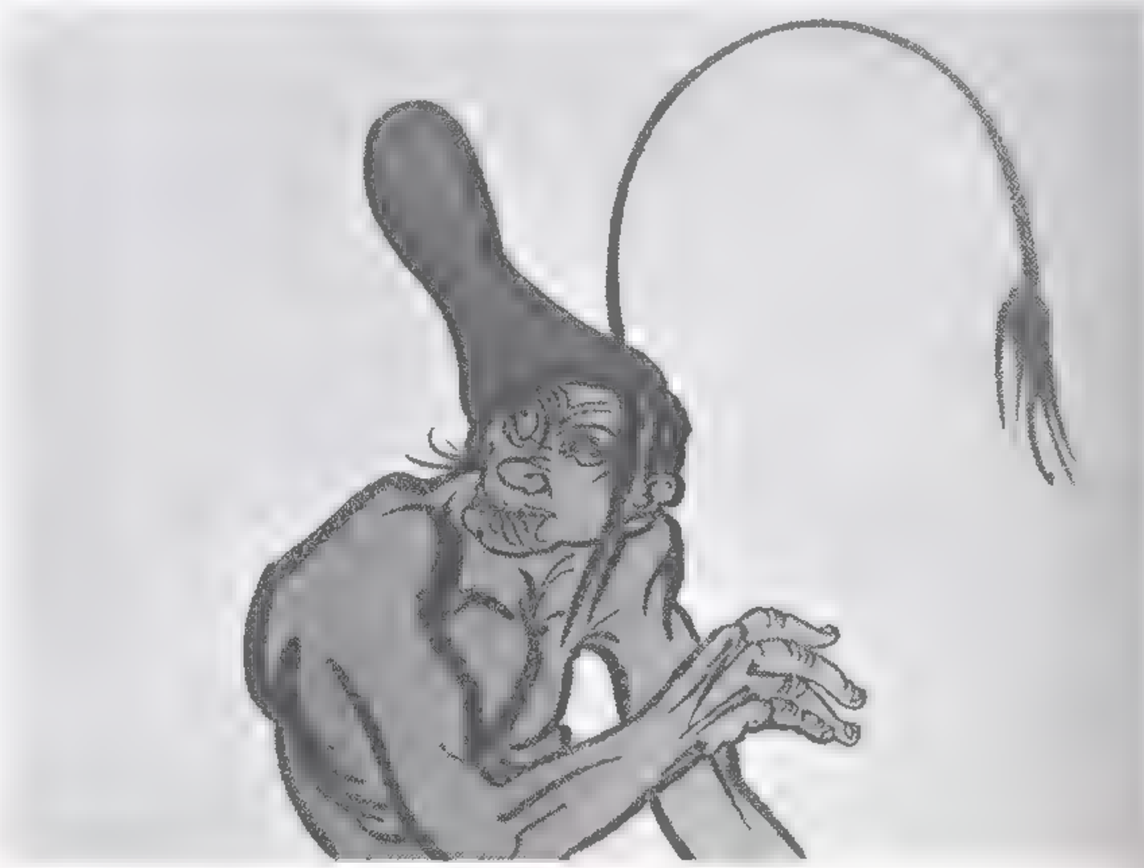
Vukotić's *The Playful Robot* (1956) and *Cowboy Jimmie* (1957), and animated alone his *Magic Sounds* (1957) and *Abra Kadabra* (1957). Forming a lasting partnership with Mimica on *Scarecrow* (1957), he animated all his and Marks's films thereafter. In addition he did the animation for Vrbanić-Kalina's *Ballad* (1958), Ranitović-Dragić's *The Dreamer* (1961), Bourek's *Far away I saw Mist and Mud* (1964), Dragić's *Diogenes Perhaps* (1967), Vukotić's *Stain on the Conscience* (1968), and Štalter's *Mask of the Red Death* (1969). Jutriša is an artist of precision and sensibility, able to make the most complex tasks seem simple. His work has been hailed as a model for animators.

Zlatko Bourek

(Born 1929 in Slav. Požega).
Graduated from the Academy of Arts in Zagreb, and worked for Fadil Hadžić on *Kerempuh*. He began in animation as background painter on Vukotić's *The Playful Robot* (1956), *Cowboy Jimmie* (1957) and *The Great Fear* (1958). For the Kostelac-Kostanjšek team he painted the backgrounds for *Nocturne* (1958) and *A Crazy Heart* (1959), for Kostelac-Marks *An All-around Help* (1959), and for Mrkšić-Voljevica *The Kite* (1959). In 1958 he began a fruitful relationship with Mimica-Marks on *Happy End* (1959), which continued throughout *The Egg* (1959), *At the Photographer's* (1959) and *The Inspector Returns Home* (1959). He was the background artist for Feman-Kristl's *The Great Jewel Robbery* (1959), Marks's and Jutriša's *Spring Tunes* (1960), and Kolar's *Boy and the Ball* (1960) and *Boomerang* (1962). Since 1961 he has been an independent director, designing and painting his own scripts, while at the same time he has achieved renown as a pop artist and stage designer. He made independently *The Blacksmith's Apprentice* (1961), *Far Away I Saw Mist and Mud* (1964), the experimental live-action film *Circus Rex* (1965), *Dancing Songs* (1966), *Captain Arbanas Marko* (1967), and *Schooling* (1970). He also painted the striking

Above: Zlatko Bourek

Below: from Bourek's distinctive FAR AWAY I SAW MIST AND MUD

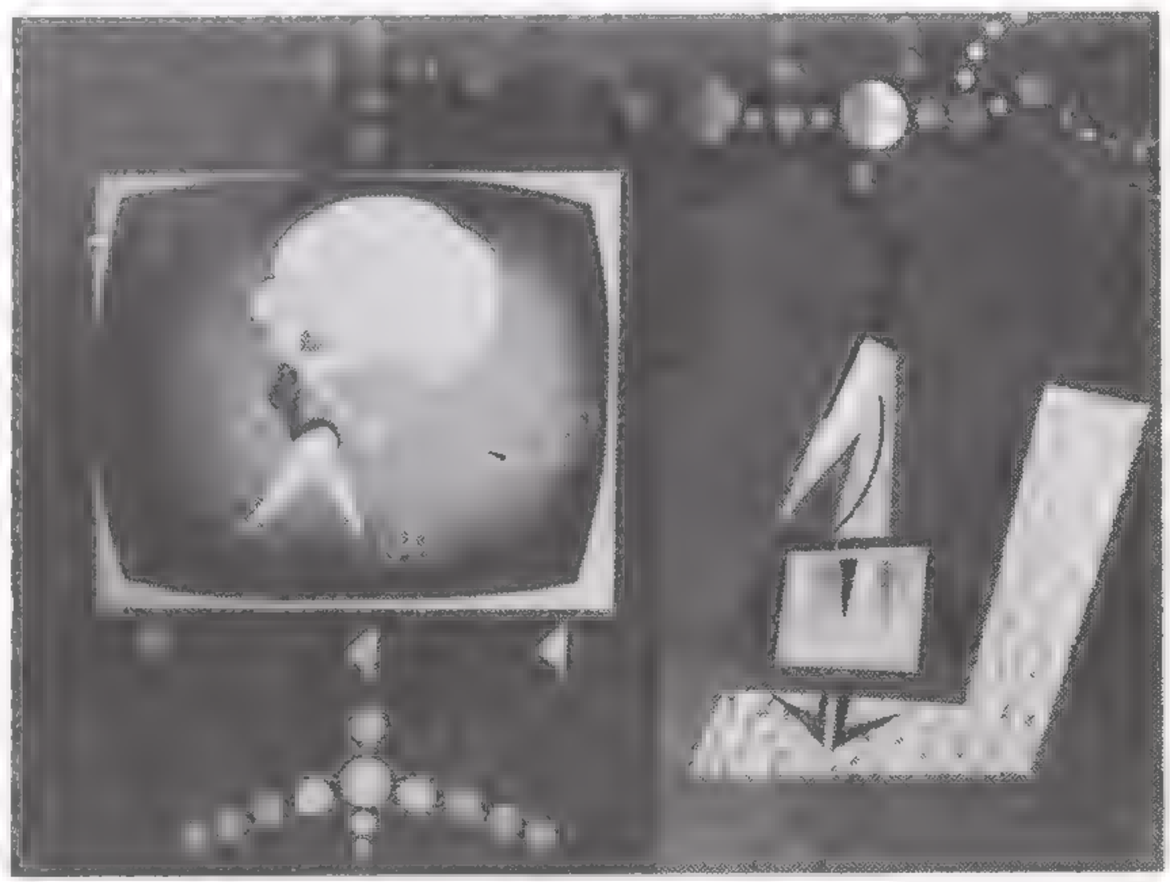


backgrounds for Dragić's *Tamer of Wild Horses* (1966) and the *Professor Balthasar* series. Bourek stays close to the folklore and traditions of his native Slavonia, which often finds expression in his cartoons (particularly *Dancing Songs*). His films possess a richness in colour and tone appropriate to his world of fantasy and legend.

Boris Kolar

(Born 1933 in Zagreb).
Was a young cartoonist drawing his first illustrations for *Kerempuh* when he joined Vukotić's unit making advertising films. He helped Marks to design Vukotić's *The Playful Robot* (1956) and assisted Bourek on the backgrounds of Vukotić's *Cowboy Jimmie* (1957). He also painted the backgrounds on Kostelac-Kušanić's *Encounter in a Dream* (1957). He was Vukotić's chief designer on five of his films: *Abra Kadabra* (1957), *The Great Fear* (1958), *Revenger* (1958), *Concerto for Sub-Machine Gun* (1958), and *My Tail Is My Ticket* (1959), and also animated the last two. He assisted Vukotić on the storyboard of *Piccolo* (1959), and designed and animated a children's cartoon, *Prometni Znaci—Ulični Junaci* (1958), for Branko Ranitović at Zora Film. After making an advertising film independently in 1960, he directed and designed *The Boy and the Ball* (1960) and *Boomerang* (1962). He directed in the *Mask* series and made *The Monster and You* (1964) for the World Health Organization. He did every phase of the work on *Woof-Woof* (1964), and all but the backgrounds on *Discoverer* (1967) and *Dialogue* (1968). He wrote the scripts for Gašparović's *A Dog's Life* (1966) and Marks's and Jutriša's *Sisyphus* (1967), and collaborated with Grgić and Zaninović on writing and directing the *Professor Balthasar* series (1968). In co-production with the National Film Board of Canada he made *Specialists* (1969) from a Don Arioli script. Kolar is one of the more versatile talents at the Zagreb studio, and is as adept as Marks in moving from one style to another. His forte is experimentation, and even in his failures he manages to uncover something new and interesting. He is also adept at scriptwriting.

Above: Boris Kolar
Below: BOOMERANG, directed and designed by Kolar



Dragutin Vunak

(Born 1925 at Pitomača).
He is a frequent guest director at Zagreb Film, and makes irregular appearances when an idea seizes him. He was production manager at Interpublic, an advertising agency, when he invited Vukotić and Kostelac to make *The Magic Catalogue* (1956) after his script. When he moved to Zagreb Film he brought *Eppur si Muove* (1957) with him, an educational science film on the universe which he wrote and directed with Ismet Voljevica as designer. He wrote the script for Vrbanić-Kristl's *La Peau de Chagrin* (1960), and brought in artist Aleksandar Srnec for the experimental film *The Man and his Shadow* (1960). He used Branislav Nemet as designer on *The Apple of Love* (1961), and scripted and directed in the *Inspector Mask* series (1962). His three outstanding films as writer and director are those with Dovniković as designer on *A Small Train* (1959), with Zaninović on *Cow on the Frontier* (1963), and with Lončarić on *Between Lips and Glass* (1968). Vunak also wrote scripts for Zaninović's *The Trumpet* (1964), Dovniković's *Curiosity* (1966) (with Tadej), and assisted Dovniković as scriptwriter on *Strange Bird* (1969). He made the mini mini film *C'est la Vie*. Valuable to the studio as a scriptwriter, he uses his talents to draw out of designers the appropriate shapes and forms to fit the idea. Like Mimica and Kostelac he is not a designer, but contributes in other positive ways. Most of his dozen or more scripts have made exceptionally good cartoons.

Dragutin Vunak

Borivoj Dovniković

Borivoj Dovniković

(Born 1930 in Osijek).
He was a cartoonist for *Kerempuh* and one of Walter Neugebauer's assistants on *The Big Meeting* (1949). He joined Fadil Hadžić at Duga Film, and assisted the Neugebauer Brothers on the Disneyish *The Gay Adventure* (1951) and *The Goal* (1952) before Duga Film collapsed. With Vladimir Delač he went back to book illustrations and comic strips, but continued working in animation under the Neugebauer unit at Interpublic, an advertising firm. When his unit was absorbed into Zagreb Film, he designed Vrbanić's *Romeo and Juliet* (1958) and Vunak's *A Small Train* (1959) and made his *début* as a director in 1961 in the *Case* series. Under Vukotić's supervision he directed, designed and animated *A Doll* (1961), and was one of the directors on the unsuccessful *Inspector Mask* series (1962). His real breakthrough as an individual artist came with the delightful *Without Title* (1964) and the sardonic *Ceremony* (1965), which he wrote, directed, designed and animated. He created an historical review of mode, *The Meeting at the Fashion Show* (1965), which has its origins in some of the designs he created for *Romeo and Juliet*. He assisted Grgić on the script of his first independent film, *The Musical Pig* (1965), and the favour was returned on his own *Krek* (1967). His other independently created films are *Curiosity* (1966) and *Strange Bird* (1969), both with script assistance from Vunak, and *The Flower Lovers* (1970). Dovniković excells at building a gag slowly until the cartoon shakes with anticipation, as his confused little hero tries to cope with richly inventive scenes. His humour is mixed with a fine sense of psychology and keen observation of the human species.

Zlatko Grgić

(Born 1931 in Zagreb).
Studied journalism and law before turning to cartoons in 1951. He contributed some cartoons to *Kerempuh* and assisted as animator on Kostelac's *Opening Night* (1957) and *Encounter in a Dream* (1957). He was the chief animator on Norbert Neugebauer's *The False Canary* (1958), and Vukotić's *The Great Fear* (1958) and *Revenger* (1958). He was Vukotić's designer and animator for *Cow on the Moon* (1959), and later directed under Vukotić's supervision *A Visit from Space* (1964) and *The Devil's Work* (1965). He formed a team with Vrbanić in 1960 and designed and animated for him *Adam and Eve* (1960), *Love and Film* (1961), and *The White Mouse* (1961), and animated his *Rivals* (1962). He was the animator on Vrbanić-Kristl's *La Peau de Chagrin* (1960). He began as an independent director on an advertising film in 1960, designed and animated Branko Ranitović's children's film *Nisu Znali jer su Mali* (1960) for Zora Film, and directed in the *Case* (1961) and *Inspector Mask* (1962) series. Forming a team with Štalter they co-directed *The Fifth* (1964) and *Scabies* (1969), Štalter was Grgić's background painter on *The Musical Pig* (1965) and Grgić was Štalter's animator on *Boxes* (1967). Grgić also helped Dovniković on his script for *Krek* (1967), after Dovniković assisted him on the script for *The Musical Pig*. After *The Musical Pig* Grgić has directed independently *Little and Big* (1966), *Inventor of Shoes* (1967), and *Twiddle-Twaddle* (1968), and co-directed with Branko Ranitović *Tolerance* (1967) and *The Suitcase* (1969) (for Viba Film). *Inventor of Shoes* prompted the *Professor Balthasar* series (1969), the studio's first successful adventure into a series and the combined work of Grgić, Kolar and Zaninović. His mini mini creation is *Maxi Cat*. A master of free, dynamic animation with numerous twists, witty gags and unexpected turns, Grgić is one of the subtlest poets in the animation business.

Zlatko Grgić

Below: INVENTOR OF SHOES, from the Professor Balthasar series

Above: Nedeljko Dragić. Below: his first masterwork, TAMER OF WILD HORSES

Nedeljko Dragić

(Born 1936 in Paklenica).
Studied law in Zagreb and worked from 1953 for a number of newspapers and journals as cartoonist. He published in 1964 a book of his cartoons, *Alphabet for Illiterates*, and has won awards for his "anti-" comic strips. His first contribution to the Zagreb studio was as designer for Ranitović's *The Dreamer* (1961), Kostelac's *Cupid* (1961), and Vrbanić's *Rivals* (1962). He designed and animated in the *Inspector Mask* series (1962), and returned to the studio again in 1964 to design Pejaković's *Once upon a Time There Was a Dot*. His first independent cartoon was *Elegy* (1965), taken out of a page of his cartoon book, and from a Mimica script he created the impressive *Tamer of Wild Horses* (1966). But the pure Dragić is to be found in *Diogenes Perhaps* (1967) and *Passing Days* (1969), winners of numerous international awards. He scripted Blažeković's *The Man Who Had to Sing* (1970) and did the backgrounds for

Dovniković's *The Flower Lovers* (1970). He did the first mini mini films, *Per Aspera ad Astra* and *Striptease* (both in 1969), to introduce the studio's annual production and started the creative one-minute fad. Dragić's satirical slams are unmatched in animation, stemming from his rich newspaper experience. He balances his sharp criticism of the world's inhumanity with poetic touches of melancholy and nostalgia for a saner life.

Ante Zaninović

(Born 1934 in Belgrade).
Graduated from the Academy of Arts in Zagreb, and broke into animation as an assistant to Kristl on *Don Quixote* (1961). He was greatly influenced by Kristl and this shows through in the design and animation work he did on Vunak's *Cow on the Frontier* (1963), the only original work to come out of the studio that year. He did the animation for Grgić's *A Visit from Space* (1964), and directed independently *The Trumpet* (1964) after a Vunak script. His first international success was *The Wall* (1965), the first film that was completely his own, and thereafter he is in full charge of all his cartoons. *A Purposeless Story* (1966) and *Result* (1966) shows him looking for a style in the cinema of the absurd, which he found in *Of Holes and Corks* (1967) but temporarily lost sight of in the lengthy *Feet* (1967). He collaborated with Grgić and Kolar on the *Professor Balthasar* series (1969), and strung a series of mini mini films together to make the humorously absurd *Ornithology* (1970). Zaninović always comes up with a fresh idea, but sometimes is not able to execute it and relies too heavily on the same general characters. His meditations on the absurdity of existence are often quite profound.

At left: Ante Zaninović

Pavao Štalter

(Born 1929 in Karanov-Osijek).
Graduated from the Academy of Fine Arts in Zagreb and was brought into animation by Bourek. He began as background painter on Vrbanić's *Ballad* (1958), and also painted the backgrounds for his *All the Drawings of the Town* (1959), *Adam and Eve* (1960), and *The White Mouse* (1961). He worked on Vukotić's *My Tail Is My Ticket* (1959), Vunak-Dovniković's *A Small Train* (1959) and Vunak-Zaninović's *Cow on the Frontier* (1963), Branko Ranitović's *Two Snails* (1960) and *Nisu Znali jer su Mali* (children's

film for Zora Film), Marks's and Jutriša's *The White Avenger* (1962), and the *Case* (1960–61) and *Inspector Mask* (1962) series, each time as a background painter. He formed a directing team with Grgić on *The Fifth* (1964) and *Scabies* (1969), painted the backgrounds for Grgić's *A Visit from Space* (1964) and *The Musical Pig* (1965), and was helped by Grgić in return on the animation of his first independent film, *Boxes* (1967), which he designed and directed. He also formed a team with Branko Ranitović after painting the backgrounds for his *Crazy Leg* (1965) and *Manoeuvres* (1967) (for Viba Film), and together they directed the beautifully painted *Mask of the Red Death* (1969). Štalter has also contributed with his paint brush to the overall tone of Bourek's *Far Away I Saw Mist and Mud* (1964), Dovniković's *The Meeting at The Fashion Show* (1965) and *Ceremony* (1965), Marks's and Jutriša's *The Kind-hearted Ant* (1965), *The Fly* (1966), and *The Spider* (1969), Zaninović's *The Wall* (1965) and *Of Holes and Corks* (1967), and Kolar's *Discoverer* (1967). A master in painting the miniature, he shares with Jutriša the distinction of contributing to over thirty films made at the studio. His leanings as a director are toward the tormented, nightmare worlds of Kafka and Poe, whose feelings he expresses best with his brush.

Pavao Štalter

From BOXES, Štalter's first independent film

Zvonimir Lončarić

(Born 1927 in Zagreb).
One of Zagreb's leading architects, sculptors and painters, Lončarić started in animation as background painter for Vukotić's *Revenger* (1958) and *Concerto for Sub-Machine Gun* (1958), and later contributed significantly as painter to his *Piccolo* (1959), *Ersatz* (1961), and *Play* (1962). He worked with Bourek on the background for Mimica-Marks's *At the Photographer's* (1959), did them alone for their *Perpetuum & Mobile, Ltd* (1961) and Marks's and Jutriša's *Criticus* (1961)

He worked for the Vrbanić-Kristl team on *La Peau de Chagrin* (1960), for Vrbanić-Dragić on *Rivals* (1962), for Kolar on *The Monster and You*, for Grgić on *The Devil's Work* (1965), and for Zaninović on *Feet* (1967), each time as background painter. He formed a team with Branko Ranitović after doing the backgrounds for his children's film *Tri Junaka* (for Viba Film), and designed under Ranitović's direction *Crazy Leg* (1965). His first independent film was *1+1 = 1* (1964), and the only other is *Escape* (1969), but the rich design for Vunak's *Between Lips and Glass* (1968) contributed largely to the overall character of the film. He also did the design for Vunak's mini mini film *C'est la Vie*. Lončarić has a refined, delicate brush, able to strike hidden chords of feeling and sensitivity in a story or situation and give it the ripeness, texture and proper atmosphere it needs. His independent designs favour the abstract and have an uncluttered beauty, pleasant but at the same time provocative.

At left: Zvonimir Lončarić

Milan Blažeković

(Born 1940 in Zagreb).
He learned to draw as a boy by hanging around Kostelac's apartment during the pioneering days of advertising cartoons. Soon after he was an assistant animator on Kostelac-Kostanjšek's *All Because of a Plate* (1959) and *A Crazy Heart* (1959) in the attempted *Robot* series. He designed and animated for the *Case* series (1960–61), did some publicity cartoons in 1962 and worked on the *Inspector Mask* series (1962). He designed Vrbanić's *Twist Again* (1964), and directed *Gorilla's Dance* (1968) under Vukotić's supervision. His first independent cartoon was *The Man Who Had to Sing* (1970) from a script by Dragić. He is prolific in the mini mini film, creating twenty in all with the best assortment of witty gags. A compilation of his mini mini gags forms *Largo* (1970), but among the best should be included *No. 412-676*.

Zdenko Gašparović

(Born 1937 in Pakrac).
He began in animation as designer and animator on the *Case* series (1960–61) and the *Inspector Mask* series (1962). He formed a partnership with Kolar, animating his *The Monster and You* (1964) and directing his first independent cartoon, *A Dog's Life* (1966) from a Kolar script. He next formed a team with Ranitović, designing and animating under his direction *Manoeuvres* (1967) and *Diary of a Madman* (1968) and co-directing *1+1 = 3* (1967) and *The Flower* (1969), all for Viba Film. He wrote the script for Štalter-Ranitović's *Mask of the Red Death* (1969) with Ranitović, and then departed for America briefly to work for Hanna and Barbera.

Above: TIME OF THE VAMPIRES

Branko Ranitović

(Born 1925 in Novi Bečej).
The author of some forty documentaries and cartoons, he has been associated with the whole of Yugoslav cinema since the war. His animation films have been made mostly at the studios of Zora, Zagreb and Viba Film, and his beginnings were with a children's series for Zora Film. For Zagreb he directed in the *Case* series (1960), after contributing scripts for Norbert Neugebauer's *The False Canary* (1958), Vukotić's *Revenger* (1958), and Vrbanić's *Dance on the Roof* (1959). He is not a designer, and directed through Branislav Nemet *Two Snails* (1960), through Dragić *The Dreamer* (1961), through Lončarić *Crazy Leg* (1965), and through Gašparović *Manoeuvres* (1967) and *Diary of a Madman* (1968) (both at Viba Film). As co-director he has worked with Gašparović on *1+1 = 3* (1967) and *The Flower* (1969) (both at Viba Film), with Grgić on *Tolerance* (1967) and *The Suitcase* (1969) (Viba Film), and with Štalter on *Mask of the Red Death* (1969).

Nikola Majdak

(Born 1927 at Valjevo in Serbia).
He is one of Yugoslavia's leading photographers and directors of documentaries, but has also assisted on a half dozen animated cartoons. He co-directed with Borislav Šajtinac *Spring of Life* (1969) for Neoplanta Film, winner of numerous awards internationally. His first cartoon as independent director was *Time of the Vampires* (1970), a co-production with Dunav Film in Belgrade.

AT THE DENTIST'S, an early Zagreb team effort

III. CARTOONS WITH A MESSAGE

A. Zany Satires

Yugoslavia, and particularly Croatia, lies on the outskirts of Europe. These are the provinces and Zagreb is a provincial city, slumbering in the traditions of Europe and the Habsburgs and a little less perturbed with the pace of modern life. And the visitor soon becomes aware that Croatia, tied securely to its national customs and religious heritage, has more in common with the European continent than she does with Serbia, which speaks the same language but is Orthodox and long suppressed by the Turks.

Being in the provinces offers a looseness in style of living and the possibility to laugh at the foibles of the bigger powers, all the more necessary because Yugoslavia lies on a crossroads between East and West. A standard joke for a Yugoslav is to look at his neighbouring Socialist countries, and chide: "You're the result of Marxism, but we're the descendants of the Marx Brothers!"

Such satire is the stuff of Zagreb Film, as zany and preposterous and woolly as its young, arrogant artists choose to make it. The first cartoon in Yugoslavia after the war, *The Big Meeting* (1949), was pure satire and in the spirit of the day its amateur animators probably enjoyed every minute of it. Some years later, when animation was in full swing again at the Zagreb studio, the first films to score with the public were satires on the American movies coming into the country. Vukotić spoofed the Western in *Cowboy Jimmie*, the horror film in *The Great Fear*, and the gangster film in *Concerto for Sub-Machine Gun*. Kostelac and Kostanjšek tugged at the snobbery of the rich in capitalist countries with *Opening Night*, but it also has a gentle, permissive air about it harking back to the balmy days of the Habsburgs and the opening of a new opera season in Vienna. These films greatly impressed foreign critics at the Oberhausen and Cannes festivals in 1958, who felt they could not be made in Western countries.

The movie satires were the most popular, and in this direction the young studio began to look for sequels and a possible series. "Artistic directors" particularly felt this was the way to break into cartoon-making. Mladen Feman and Vlado Kristl followed *Concerto* with *The Great Jewel Robbery*, and thanks to Kristl it was every bit as good as the first one. He next tried a sequel to *Cowboy Jimmie*, *Low Midnight* (inspired of course by *High Noon*), with Marks as designer; and Marks and Jutriša tried a third one, *The White Avenger*, some time later. As good as these parodies of the Western were, there could only be one *Song of the Prairie*—and that was made by Trnka in Czechoslovakia. Movie satires just about died out at the beginning of the Sixties.

Almost, but not quite. Mimica and Marks developed a Magoo-type character in the tradition of UPA, and surprisingly put him in the subdued, tweed-like environment of paint and collage in *The Inspector Returns Home*. The twist on the detective film finds the great inspector tracing a suspect's fingerprints to his own. Magoo was very popular in those days, and the Zagreb studio received a commission from producer Sam Bassett to create a series of *Case* film ("The Case of . . .") for the American market from scripts by Phil Davis. They met the American standards in two series of thirteen cartoons each, and then attempted one on their own after Mimica's *Inspector Mask*. It was a failure. One more movie satire appeared about the same time: Vrbanić's and Grgić's *Love and Film*, with some delicious gags on Italian neo-realism, Russian propaganda movies, Swedish love stories, and the like. After that there wasn't much else left.

Another kind of satire developed around the art

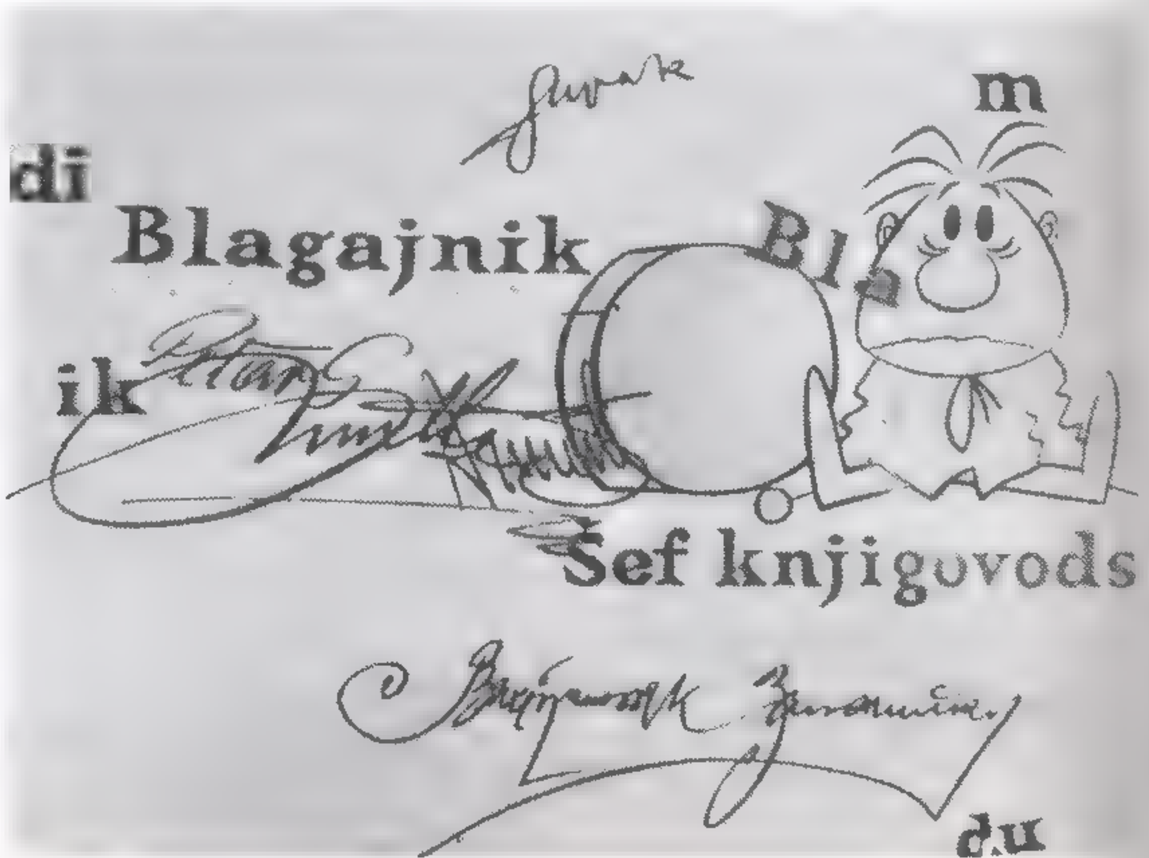
patron. Kostelac's *Opening Night* led directly to Mimica-Marks's jab at the same audience in *The Egg*, in which a painter lays one (!) and art snobs decorate it according to their own tastes until it cracks under the burden. The pair continued their fun in *At the Photographer's*, filling the photographer's studio with blown-up snap-shots of smiling lips and leering teeth; the sad little hero seems extraordinarily human beside them. And in the same film is a spoof on the cartoon film itself, when the photographer's snap of the shutter results in a cloud of smoke and balloon explosions vital to slam-bang cartoon-making. (Such an in-joke has its parallel in Vukotić's *Piccolo*, where one neighbour cuts the cartoon rain to stop the leak in another's roof.) Marks and Jutriša levelled one more charge at the pretentious art world in *Criticus*, getting even with incompetent critics and including in the process near-sighted local critics who changed their opinions about Zagreb animation after the studio was acclaimed internationally.

Nearly all of the first successful cartoons at Zagreb were constructed around satirical themes, and this is particularly true of Vukotić's work from start fo finish. His *Ersatz*, winner of the first Academy Award outside the United States for animation, has a field day with plastic beach toys, and *Play* is quite clearly directed against the Berlin Wall when placed in an historical context. *My Tail Is My Ticket* ribs the overindulgence of the rich for pet animals, *Opera Cordis* aims its darts at Dr. Barnard and heart transplants, *Ars Gratia Artis* digs at the amateur performer, and so on. And satire seems to be the starting point of Marks's and Jutriša's *Metamorphosis* (rock-and-roll idols), Kolar's *Boomerang* (atomic warfare), Vunak-Zaninović's *Cow on the Frontier* (the U-2 Affair), and a long flow of jokes and gags on the military and demagogues.

Perhaps the funniest satire of all was Dovniković's sneaky attack on movie titles. *Without Title* begins with a little fellow appearing stage centre with a drum. On come a few titles for introduction, and our hero grows impatient waiting for them to end. They don't end, but come flowing in from every direction. He begins to fight and kick and shakes the frame to release a shower of alphabetical letters. On and on they come—until exhausted and angry he stomps off defeated. What was he ever going to do with that drum anyway!

OPERA CORDIS

WITHOUT TITLE



B. Alone and Alienated

Besides the influences of Disney, Trnka, UPA and an assortment of new graphic magazines pouring into the country every day throughout the Fifties, another influence of far greater consequence erupted within a closely knit group of new graduates from the Zagreb Academy of Fine Arts. Marks and Bourek, Štalter and Lončarić were in the first classes of the academy after the war, and were exposed to the early experiments of the German School of Expressionism. They were fascinated by social messages in Die Brücke, Der blaue Reiter and the Bauhaus schools of art, and at the same time they were reading Freud, Kafka and Camus, dabbling in surrealism, pop art and happenings, and discussing long into the night the prophetic drawings of George Grosz and Käthe Kollwitz. With these images rolling around in the back of their minds they came into animation.

An opportunity to experiment came when Marks went to work with Kostelac on the war fable, *On a Meadow*, and he filled it with machine guns and death's heads in the vein of George Grosz. The film was clumsy and awkward, but it got its message across and received a surprisingly good reception at the Cannes Festival in 1958. At least a good enough reception to continue experimenting, and Marks was quickly joined by the perfect partner to drag out the ideas rolling around inside him: Vatroslav Mimica. They began to work on *Alone*, and for inspiration turned to the Kollwitz portraits of poor people suffering from hunger in an industrial society. *Alone* took a prize at Venice in 1958, the studio's first international award. A third direction was quickly tried, Dali's surrealism, and *Happy End* ran without a cut toward the beginning across an absurd landscape of the mind. It was film in reverse, created out of the combined talents of Marks and Bourek, Mimica and Jutriša, and that a young studio would support such an adventure was a wonder in itself.

A new management changed everything, but under Mimica both Marks and Bourek were still offered limited opportunities to experiment. Their *At the Photographer's* used the same lonely character introduced in *Alone* and hemmed him in with leering photos of smiles, lips and teeth on the studio wall. *The Inspector Returns Home* incorporated colour harmonies and patterns fostered by Kandinsky's theories and Der blaue Reiter school, and these same patterns were echoed later in Vukotić's Klee-like plastic beach objects in the prize-winning *Ersatz*. *The Inspector Returns Home* was internationally awarded at Bergamo and Oberhausen, and the way was opened for Mimica and Marks to pick up the strand of thinking begun in *Alone*.

In quick succession they made two important films on the theme of alienation: *Perpetuum & Mobile, Ltd* and *Everyday Chronicle*, which together with *Alone* form a sort of trilogy. Instead of office employees turning into typewriters as in *Alone*, a human is transformed into a screw in the machine factory *Perpetuum & Mobile, Ltd.* In *Everyday Chronicle* a blind man's dog is caught up in the assembly line without being noticed, and later is run over by a car when he tries to break out of the line to respond to his master's voice. The cartoons take on a greater significance in light of Yugoslavia's (and Poland's) departure from Social-

Below: AT THE PHOTOGRAPHER'S

ist Realism in post-Stalinist times, and the dark, pessimistic collages of colour are almost romantic in nature compared to the bland diet of other Socialist countries pigheadedly resisting the encroachment of abstractionism in art. Marks and Mimica may be accused of looking at the world through dark glasses, but they fix their attention entirely on the plight of man struggling to be human amid industrialisation. And they are contradicting the traditional Marxist argument that the machine will eventually release man from slavery.

Mimica's departure from Zagreb Film to make features again was a temporary blow to the studio, aggravated also by the departure of Vukotić, Kristl and Kostanjšek. His last two films, the experimental *The Telephone* in live-action and *Typhus*, continued his searching into souls in anguish and suffering and are the strongest legacy he left behind at Zagreb Film. *The Telephone* is a chilling tale of a recluse slowly terrorised by his telephone and ending in suicide. *Typhus* is prompted by a poem written on a death march, and Marks effectively uses a woodcut technique to reproduce the drawings of partisan artists ravaged by a typhoid epidemic. It is his most expressionistic design.

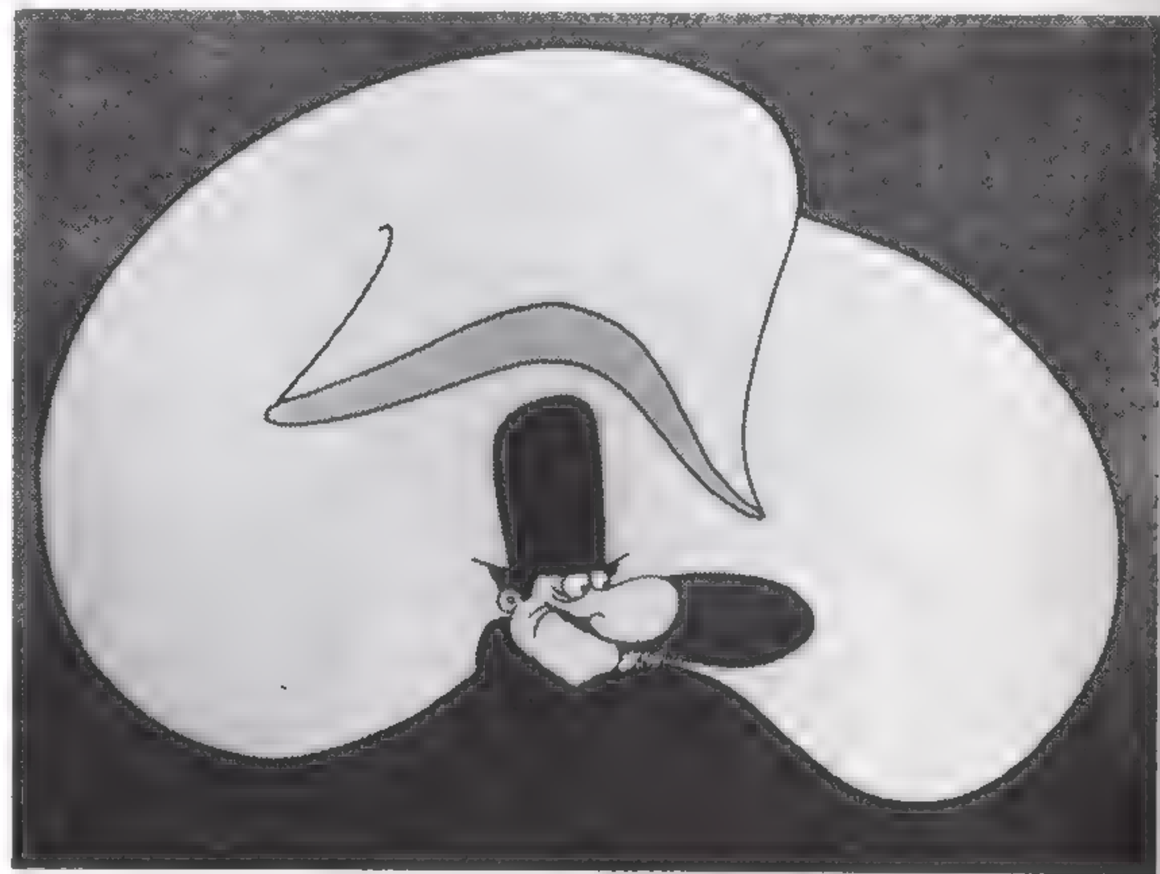
The experiments of Mimica, Marks and Bourek during this first period of Zagreb animation built the foundations on which stronger and modern parables were later to be constructed.

C. Gagmen

As the silent comedies faded at the end of the Twenties the gags in cartoons began to increase, and the structure of the gag in the cartoon draws its strength from the same fountains of inspiration that nursed Mack Sennett's merry madmen. The similarities are sometimes so strong and the gags so impossible to describe, it is often better to draw a parallel with the silent film tradition than to rely on the weakness of words. The heirs of Mack Sennett, for instance, are Tex Avery and Chuck Jones, the creators of Bugs Bunny, and Walter Lantz and Hanna and Barbera. But there are other traditions besides the anarchic school of violence. When a confused little character wanders through a Dovniković scene, one is reminded of Harry Langdon or Laurel and Hardy. Grgić's gags are carefully constructed in a Keaton manner, allowing the viewer to savour them for one long moment at a time. Dragić's melancholic heroes have touches of Chaplin, and Dragić himself continually throws off sparks reminiscent of the master in his occasional meanness and wicked knowhow. And Zaninović's absurd situations could easily have been used to perfection by W. C. Fields and Groucho Marx.

It all started when Zagreb Film gave a free hand to its young artists during the production crisis of 1963: they were to seek new ways in three-minute films that could be tied together to form a little cartoon around a central theme. They turned 1964 into the year of the gag, and the studio's problems were over. Dovniković's *Without Title*, Grgić's and

THE TRUMPET



The influence of newspaper cartoon style in Dragić's PASSING DAYS

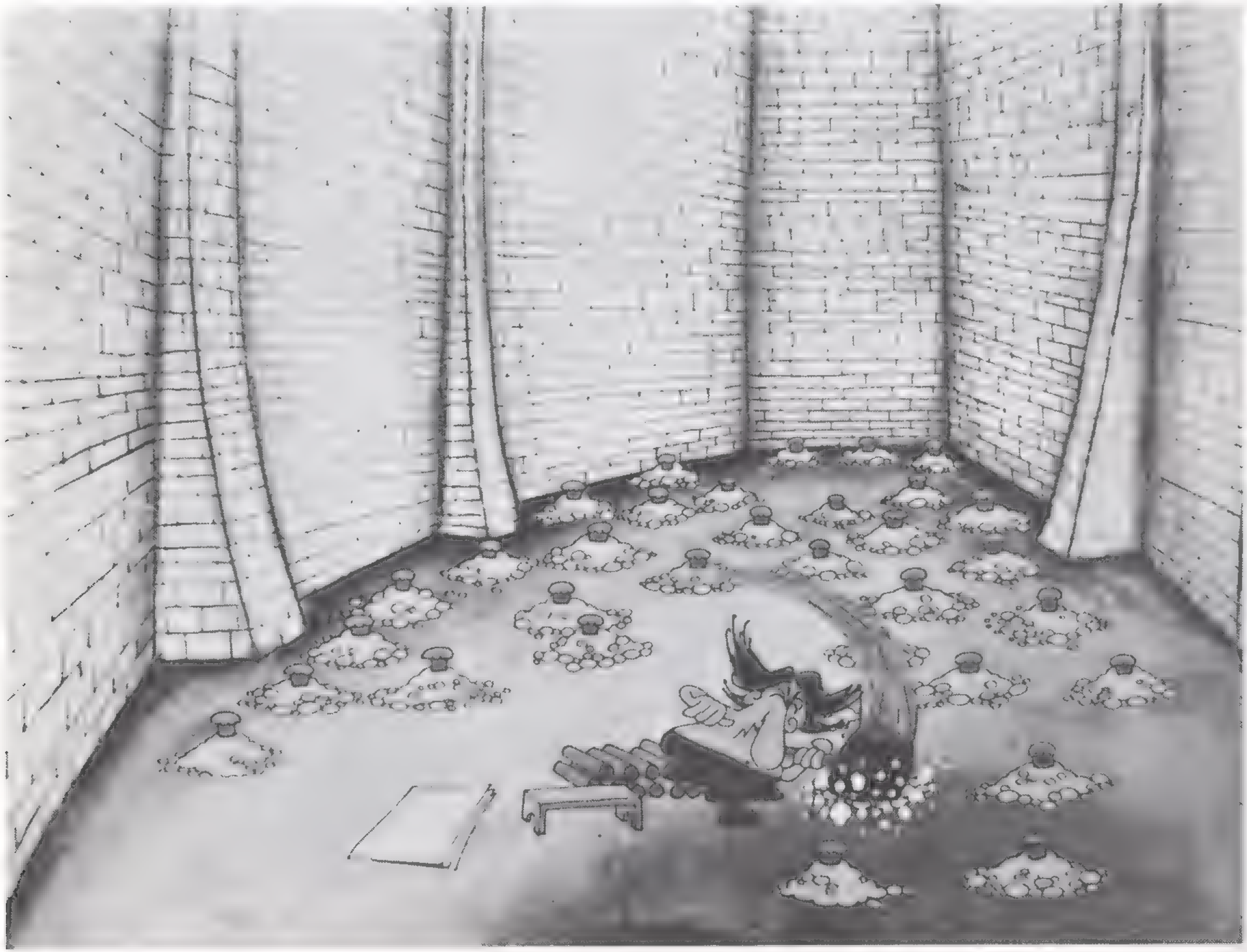
Štalter's *The Fifth*, and Zaninović's *The Trumpet* were the season's main surprises, and Dragić followed a year later with *Elegy*. It was the chance the four had unconsciously been waiting for and only needed a push in the right direction.

Dovniković is shy by nature, and, although he had put in long years with the studio, he never ventured very far out on an independent director's limb. None of his earlier films gives much indication of the talent that was to errupt in *Without Title*: this is the Amateur Hour run amuck! None of his heroes appears to know what he is supposed to be doing on the set: he is confused, amused and absent-minded, the simple creature the audience can easily relate to. In *Ceremony* five of them try their best to pose decently for what seems to be a group photograph—the camera pans back to reveal a firing squad. In *Curiosity* a chap is snoring peacefully on a park bench but aggravating passers-by with a large open bag next to him, and a picture of the whole civilised world in the grip of curiosity comes into focus—the man rises and pops it. In *Krek* (or *The Sergeant*) a raw recruit with a pet frog in his pocket drives the military mad: the recruit is a cross between Harry Langdon and Schweik. And in *The Flower Lovers* the "Battle of the Century" begins when an exploding flower is appreciated more than a real one—more exploding flowers, bigger and bigger, until the entire city is in rubble. Dovniković is the studio's keenest observer of the man on the street.

Zlatko Grgić gets most of his laughs out of the richness of his line, and prefers a gag that tickles gently and slips easily across the tongue like slowly melting chocolate . . . only to explode unexpectedly in the stomach. He is the enemy of fraud and deception, and peppers all his material with profound morals. In *The Fifth* and its later

sequel, *Tolerance*, he hints that intolerance has a lot to do with size, and only a few inches separates the victim from the oppressor. In *The Musical Pig* he points out the stupidity of trusting appearances, and step by step shakes a pile of daggers out of the world's sleeves. Something similar lies beneath the surface of *Scabies*, warning the Big Brothers of the collective sources of strength and weakness within the system. *Little and Big* is a parody of the cartoon chase, but when Big begins to speak Russian the joke changes directions in mid-stream. Grgić builds his situation quickly and keeps the gags even and complementary, finding a new twist and turn to broaden the joke and deepen its content. The glue that holds everything together is poetry. Grgić is quite aware of man's dreams and

Frenzied activity in OF HOLES AND CORKS

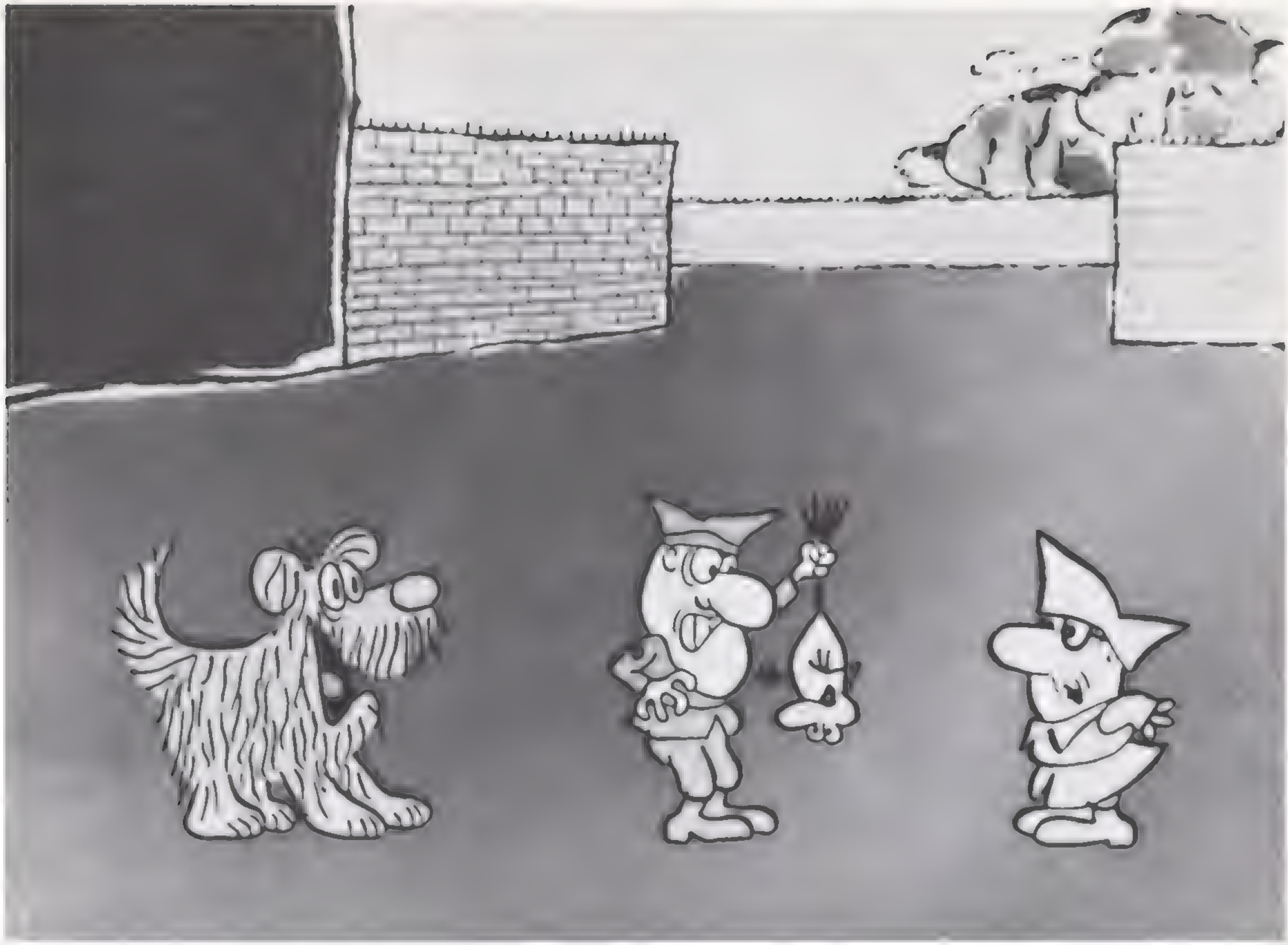


longings, but warns that a compromise is essential from the very beginning in order to transform the reality about us. To accent the absurdities of life he peoples his films with nonsense: a space creature slurping apples, a singing pig, and a line of dodos and rubadubs dotting the landscape from *Little and Big* through *Twiddle-Twaddle* and the *Professor Balthasar* series to *Maxi Cat* in the mini mini films. The *Professor Balthasar* series, stemming from his *Inventor of Shoes* and a collective work of Grgić, Kolar and Zaninović, is a superb collection of modern children's fables packed with gags, O. Henry twists, and surrealistic situations so cleverly exploited they would make Buster Keaton smile.

Nedeljko Dragić is a newspaper cartoonist first and foremost, and he would be more at home in *Punch* or drinking root beer at Bill Mauldin's place than in Zagreb's coffee shop. His early films are unimpressive, but *Diogenes Perhaps* and *Passing Days* are swift-moving drawings wadded into fist-fulls of black, exploding humour. His characters are down-trodden, beleagured, peaceable and trusting visionaries in a spiritual quest for something better. He mixes his vigorous style with striking colour patterns rich in nuance. *Diogenes Perhaps* is a squat little Chaplinesque character with a sack slung across his back wandering through Steinberg-inspired situations, fitting metaphor to mimicry in a salty parable on the blighted ideals of modern civilisation. *Passing Days* resounds in its cry for freedom and privacy from every form of outside pressure, including necktie salesmen, private investigators, and a passing tank that stops to right a picture on the wall. Not even an angelic creature carrying an apple is safe these days—the apple explodes. Dragić is optimistic in his melancholy, for under the surface of his barbed humour lies the moral to resist life in a goldfish bowl. Or is it a toilet bowl? In the mini mini film *Per Aspera ad Astra* a poor soul is valiantly struggling to surface in a W.C., a wooden hand descends from above to help out, he gurgles and pulls—and is flushed down the drain.

Ante Zaninović is a fresh idea man, but is not always able to realise his ideas in the best possible way. His animation figures are easily recognised and seldom vary: short, dumpy, with long noses. One is reminded of a windbag about to be deflated, but stubbornness wins out and it's never deflated despite mounting catastrophe. In *The Trumpet* the horn is blown up like a balloon until it curls around and engulfs him—another blow and it explodes, with the blockhead not learning a thing. He's back again in *The Wall*, cracking his head open to break through—on the other side is another wall. The viewer half expects this to happen, but it's the itchy, insane determination to get nowhere that draws him into an absurd tale with a thousand parallels in everyday life. It's like Harold Lloyd climbing up a wall: no one is sure where he's headed or why he's even there in the first place. Zaninović's best cartoon, *Of Holes and Corks*, finds our hero seated inside his castle reading a paper, when small volcanoes disturb him by erupting at his feet. He corks them all up, but after a while he discovers he can play a tune by releasing them. It turns out to be Russian roulette, as the ground begins to rumble under him and organ music swells the air. Zaninović's sardonic wit usually weaves in and out of a single setting, milking every scene dry of the last drop of idiocy without bothering to look

Below: TWIDDLE-TWADDLE



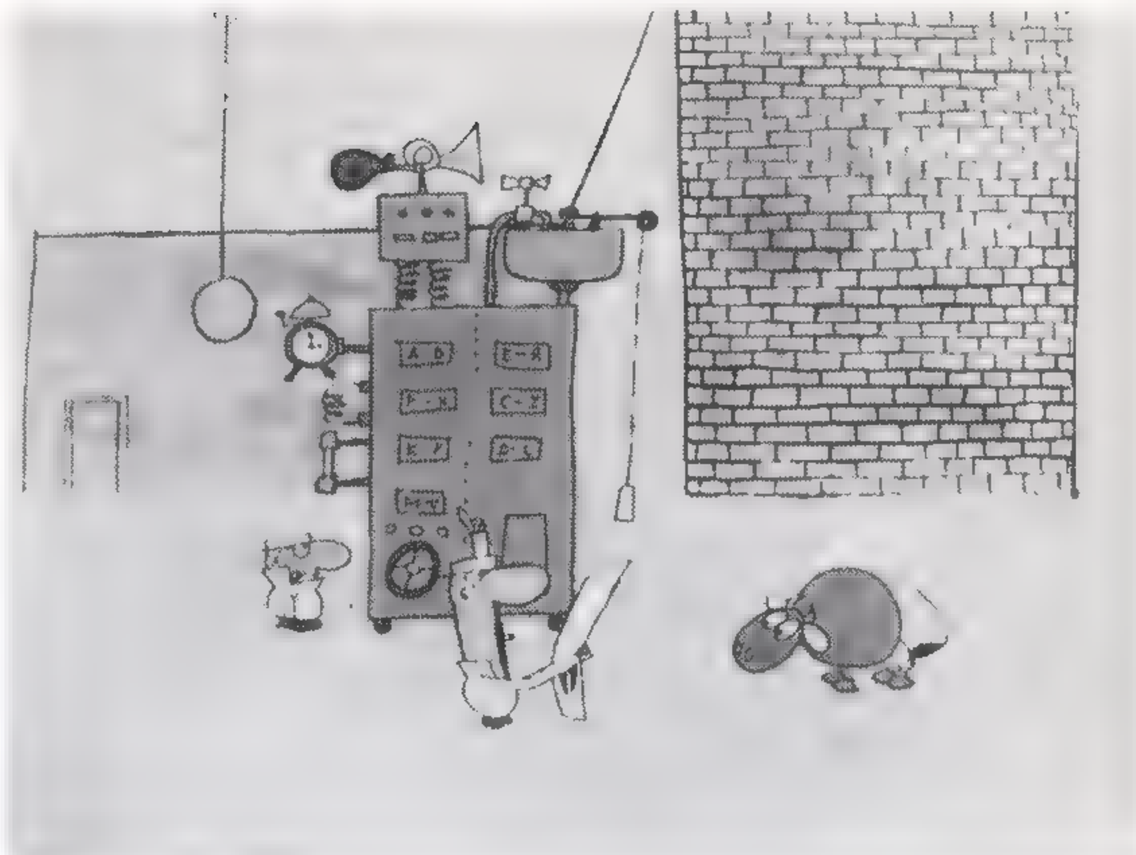
Above: THE SERGEANT. The angry face of Zagreb satire

elsewhere. That would be giving the fools of the world too much credit.

The building of a gag in the cartoon is not easy to learn, and the Zagreb gagmen hesitated long before making the plunge. Without the benefit of a narrative story to stretch the tale out to nine minutes, the usual length of a feature cartoon to sell on the commercial market, the gags must be tightly constructed and woven into a thematic whole. For days nothing may come, until a key idea is presented and everything falls into place. *Passing Days* was finished in a few days and sketched out on a storyboard in a few hours, but only after Dragić found the key in conversation with his colleagues. Usually the meeting place is the coffee shop in the yard of the Zagreb studio, where a dash of news, a sprinkle of wit, and perhaps one salty, ribald joke brings a ray of sunshine. And in the forest of egos, another giant redwood is cut down to size.

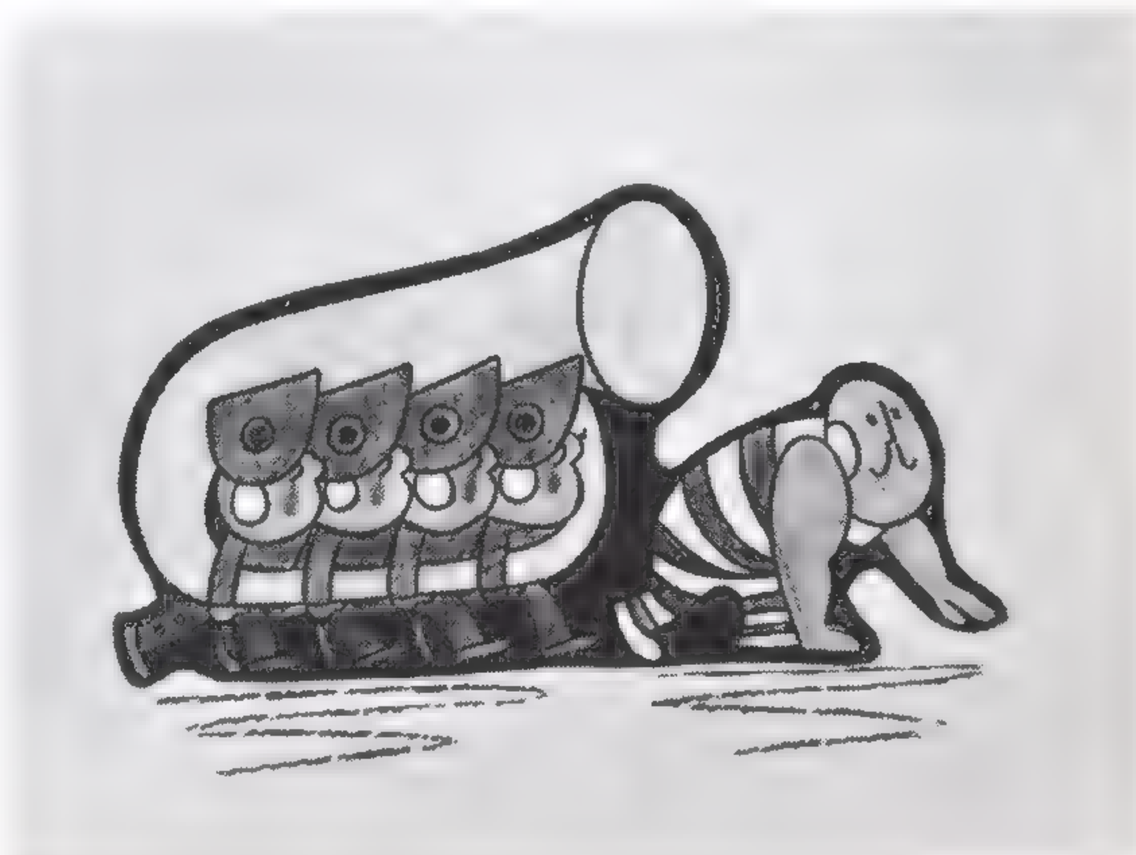
The young artists breaking into independent direction in 1964 discovered the uselessness of a story in animation. Vlado Kristl had changed all that with the rambling, undisciplined, autobiographical *Don Quixote*, and he flatly refused afterwards to hand in a minimal outline to please the management. But more important, the newspapers in the early Sixties were filled with news of the Berlin Wall, the U-2 Affair and the Cuban Missile Crisis, and it was bound to affect the conversation around the studio. The spilling of black paint in Vukotić's *Play* was more than just the end of a children's game, otherwise it would not have been voted the best short film of the year at the Mannheim Festival. Kolar's *Boomerang* received the same critical reception in hammering home the dangers of atomic warfare triggered to the press of a button. And Vunak-Zaninović's *Cow on the Frontier* was the perfect rib to follow the witch-hunting trial in the U-2 Affair. The three cartoons appeared just before the studio was granted wide freedom of expression in 1964.

Marks and Jutriša immediately broadened their base of satire in *Metamorphosis*, in which they likened rock-and-roll favourites to jungle noises, by ending with the microphone pulling a gun and shooting itself. Kolar's *Woof-Woof* took a resounding whack at social prejudices with kittens that bark and puppies that meow. But the next year, 1965, was even better. Dovniković for the first time introduced a raw humour in *Ceremony*, building his gag around an execution by firing squad. Branko Ranitović and Lončarić aimed *Crazy Leg* at bureaucratic officials who demand that everyone follow suit. Marks's and Jutriša's *A Modern Fable* questioned the suicidal pace of today's civilisation asserting that hunted animals live safer, and *The Kind-hearted Ant*, although a children's film, begged for the right to be an individual in today's conformist society. And as for Grgić's *The Musical Pig* and Zaninović's *The Wall*, a wide amount of elbow room is left for interpretation of these macabre farces. Only Dragić's *Elegy* ended on too pat a note as a moral



Above: COW ON THE FRONTIER

Below: CRAZY LEG



was building around man's spiritual and physical prisons.

In 1966 everyone must have been reading Kafka. Mimica returned to the studio with two scripts to be directed by Dragić and the team of Marks and Jutriša. Dragić's *Tamer of Wild Horses* was a salute to industry's capabilities so long as man is able fruitfully to harness its destructive energy. Marks's and Jutriša's *The Fly* pushed for a compromise between man and universe, and the extraordinary composition of a fly growing to immense proportions to menace the human species made it Zagreb's most celebrated cartoon. Zaninović's absurd *Result* and *A Purposeless Story* were little steps in the right direction, but Grgić's *Little and Big* turned the cartoon chase into a struggle between big and little nations with one twist of a word.

By 1967 the story had completely disappeared and the audience could draw its own conclusions, which depended very much on one's reading at the time. The period 1967–68 spawned the most puzzling parables, but too many of them turned out to be downright sterile. Kolar's *Discoverer* and *Dialogue* lean heavily toward the abstract, and his script for Marks's and Jutriša's *Sisyphus* was a disappointing sequel to *The Fly*. Štalter's *Boxes* and Zaninović's *Feet* are in the same class, although they suffer from over-length more than anything else. As these cartoons dug deeper into the abstruse, Grgić turned to nonsense drawings in *Inventor of Shoes* and *Twiddle-Twaddle*, and Dragić came up with an engaging tramp, *Diogenes Perhaps*, running confusedly through a collage of paintings trying to make sense of the wacky world about him. He provided a barometer for the studio itself. And Vukotić's return to animation with *Stain on the Conscience* and *Opera Cordis* helped to turn the attention back to narrative and the morning headline.

The cycle came to an end with the unexpected events in Czechoslovakia in 1968. The next year Marks and Jutriša painted a morbid tale of surrender and conformity in *The Spider*. Dragić's *Passing Days* was a blistering commentary on the invasion of privacy, but he unmistakably pointed his finger at the Socialist oppressors. Grgić's and Štalter's *Scabies* predicted a dire end to the giants of oppression. The marvel about each of these cartoons is their universal application growing out of a single event, but it is equally true that Yugoslavia feared a threat to its own freedom and reacted accordingly. These are not just entertainment cartoons: they pack a solid message of defiance.

It is interesting to note that 1965 was a breakthrough year for the whole of Yugoslav cinema. In Croatia Mimica used a purified cinematic language to pierce the thoughts of a revolutionary-turned-bureaucrat in *Prometheus from the Island of Viševica*. In Slovenia poet-writer Živojin Pavlović adapted Dostoievsky's *The Twins* to emphasise the co-existence of good and evil in all men, including Socialists—a project considered too hot to produce in his native Serbia. And in Serbia Aleksandar Petrović revolutionised the war theme in *Three* by underlining it as a tragic and senseless dilemma. Dušan Makavejev attacked the collective hypnotising of workers in *A Man Is Not a Bird*, and Puriša Djordjević's *Girl* viewed the partisan struggle through a nightmare collage of dream and reality.

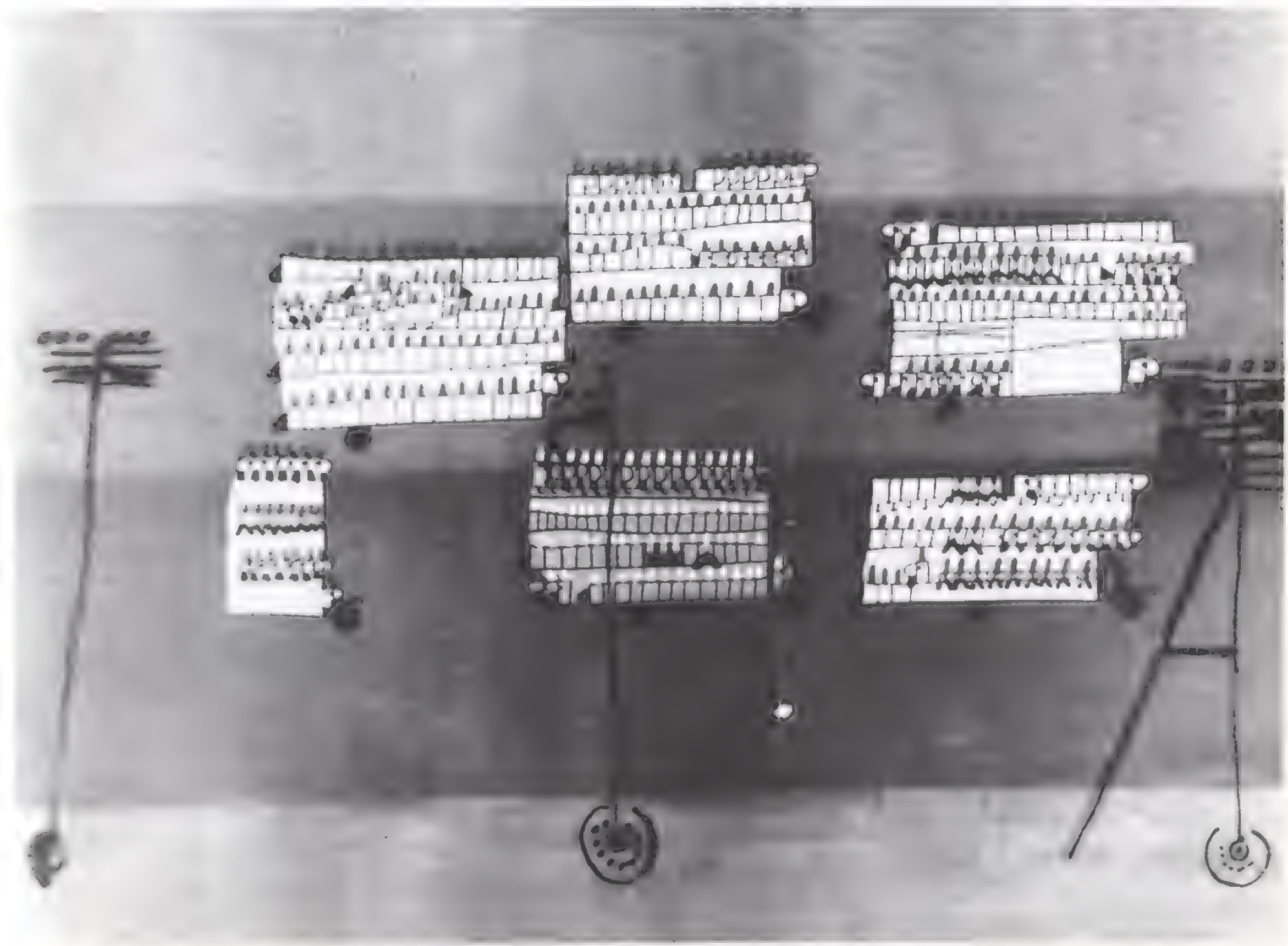
Below: A PURPOSELESS STORY

E. Experiment and Expansion

The entire history of Zagreb animation is in a sense one of experiment. It is a small studio, and new ways by necessity must be tried. But to have the good fortune to know which way to go when a change is called for is something else.

The first experiments into "reduced animation" were started by young Vukotić barely past the age of twenty. Marks and Bourek put to use artistic theories formulated in the Academy of Art, and made design and paint equally important as drawing and caricature in animation. Vlado Kristl and Vukotić paved the way for the completely independent "author" of a cartoon. And the totally unique styles of Grgić and Dragić might never have been discovered if the studio hadn't decided to open the door wide to experiment in 1964.

Below: Kristl's formidable DON QUIXOTE



Some Zagreb artists thrive on experiment. It's impossible, for instance, to pin Kolar down to any one style for he has never tried to repeat his successes. His ideas seem to stem from a vast amount of reading, and to get through to him one has to be up on the latest in literature and graphics. Dragutin Vunak is another addict for experiment, matching an idea for a script with the appropriate designer and usually coming out with the right combination. Marks and Jutriša are masters of many styles and are able to go in any direction, and often pick one with the hardest problems to solve. The advantages of experiment in a small studio of friends is the possibility to go to another to solve a problem, and this is done at will at Zagreb Film. Experiment is just another word for freedom.

Unlike other studios there is no chief scriptwriter or dramaturg, and the artists are all free-lance and share in the profits of their own films. They can attempt what they wish once a reputation has been made, and one fresh idea has a way of inspiring another. The atmosphere is relaxed and always stimulating. And the coffee is good.

Recently a policy of co-production was begun with the studio's best customers. Cartoons are bought for a local market in advance on the reputation of the author, and no cartoons are made to order except advertising spots. Grgić's and Ranitović's *Tolerance* was the first to be sold to Atlantic Film, Zurich in 1967, but since then a

THE FLOWER LOVERS, directed by Borivoj Dovniković, with backgrounds by Nedeljko Dragić

GORILLA'S DANCE, a co-production with Contemporary Films/McGraw-Hill of New York

dozen feature cartoons and the entire *Professor Balthasar* series have been co-productions.

One of the best and most successful co-productions has been *Professor Balthasar*, which began with the interest Windrose-Dumont-Time in Cologne had in Grgić's *Inventor of Shoes*. A series around the eccentric, altruistic inventor was created by Grgić, Kolar and Zaninović; and when it was sold to both German and American television, another was fashioned as a sequel. Expansion through co-productions has grown to such an extent it will surely inaugurate a new phase in the history of the studio. It is having an effect on the artists themselves, assuring them of reputations they have not always succeeded in finding at home. And it has made it possible for younger artists to work their way up faster within the studio. In the long run it can only be beneficial.

The co-productions have come from the United States, Canada, West Germany, Switzerland, Italy and Russia. Occasionally a partnership was formed between film companies within the country. The biggest supporter has been Windrose-Dumont-Time for the *Professor Balthasar* series, and another German company, Rinco Film in Munich, has co-produced Grgić's *Twiddle-Twaddle*. The National Film Board of Canada shared scriptwriter Don Arioli in return for Boris Kolar on *Specialists*,

and another venture is underway. Contemporary Films/McGraw-Hill in New York supported Blažeković's *Gorilla's Dance* and Štalter's and Ranitović's *Mask of the Red Death*, while Janus Films in New York had a share in Vukotić's *Ars Gratia Artis* and Mass Media Associates in Baltimore contributed to Blažeković's *The Man Who Had to Sing*. Corona Cinematografica in Rome co-produced Vunak's *Between Lips and Glass*, Lončarić's *Escape*, Dragić's *Passing Days*, and Dovniković's *The Flower Lovers*. Sojuzmultfilm in Moscow supported Dovniković's *Strange Bird*, and Dunav Film in Belgrade co-produced Vukotić's *Stain on the Conscience* and Majdak's *Time of the Vampires*.

What changes these co-productions may bring within the studio itself, as artists depart to work temporarily elsewhere, remains to be seen. But for the moment it is just another experimental step Zagreb Film has grown used to.

Below: THE MAN WHO HAD TO SING, a co-production with Mass Media Associates of Baltimore

F. Brush and Beat

A last word should be said about the important detail work contributed by painters and composers to animation. How much painters are responsible for the finished product can be gathered by noting how the backgrounds enhanced Zagreb animation as early as 1958. Bourek worked on Mimica's *Happy End*, Lončarić on Vukotić's *Revenger*, and Štalter on Vrbanić's *Ballad*, and it can be contended they were the most important contributors to these creations. Bourek's original excursions in the superbly rendered *Dancing Songs* and *Captain Arbanas Marko* put his brush on equal standing with the studio's better-known designers, and his evocation of the gentle world of Yugoslavian naive painters in the backgrounds created for *Professor Balthasar* gives the tales the exact atmosphere they require. Bourek is devoted to the folk traditions and art of his native Slavonia, and Zagreb Film is all the better because of it. As for Štalter the evidence of his skill lies in *Mask of the Red Death*, the best Poe to be found on film. And Lončarić's reputation hangs quite securely on the poetically subtle *Between Lips and Glass*.

Among the musical contributors to the finished cartoon must be credited Aleksandar Bubanović and Tomislav Simović. Bubanović composed the music for two dozen cartoons in the early days, particularly for Vukotić and Mimica. His works to be singled out are Vukotić's *Revenger*, Mimica's *At the Photographer's*, and Vunak's *A Small Train*. He composed the music for Grgić's *Inventor of Shoes*. Simovic has written music for over thirty feature cartoons and the *Professor Balthasar* series, and has been with the Zagreb studio from the very beginning. He was the composer on Vukotić's *Play* and *Ersatz*, Dragić's *Elegy*, Bourek's *Captain Arbanas Marko*, Vunak's *Between Lips and Glass*, Grgić's *Twiddle-Twaddle*, Blažeković's *The Man Who Had to Sing*, and Vukotić's *Stain on his Conscience*, among those films which especially benefited from his musical score. *Stain on the Conscience*, with its expressive use of only a few chords, is one of his best.

Superb painting effects in Bourek's CAPTAIN ARBANAS MARKO

AT THE DENTIST'S, an early Zagreb team effort

IV. GUIDE TO ZAGREB CARTOONS (1956–70)

The cartoons are listed according to personal preference, but with the aim of keeping a director's annual work together. The important films appear in heavy print.

Above: A VISIT FROM SPACE, story and direction by Dušan Vukotić

1956 One cartoon. Award: Vukotić received a Gold Arena at the Pula Festival for pioneer work in the animated film. *The Playful Robot* was exhibited.

THE PLAYFUL ROBOT/NESTAŠNI ROBOT. 209 metres. Script: Andre Lušičić. Direction: Dušan Vukotić. Design: Aleksandar Marks, Boris Kolar. Animation: Vladimir Jutriša, Vjekoslav Kostanjšek. Backgrounds: Zlatko Bourek. Music: Aleksandar Bubanović.

Zagreb's first known cartoon under the combined efforts of Vukotić, Marks, Jutriša, Kolar, Kostanjšek, Bourek and others. The story of a scientist and his mischievous robot, it appears in the Disney mould with modifications. Among the gags is the making of two baby robots, who leave the laboratory in a shambles.

Below: Aleksandar Marks and Vladimir Jutriša a remarkable partnership

1957 Eight cartoons. Awards: Special diploma for *Cowboy Jimmie* at Berlin. Special diploma for *Opening Night* at Oberhausen.

COWBOY JIMMIE. 378 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Dušan Vukotić. Design: Aleksandar Marks. Animation: Vladimir Jutriša, Vjekoslav Kostanjšek. Backgrounds: Zlatko Bourek, Boris Kolar. Music: Aleksandar Bubanović.

A wry parody of the American Western, taking its cue from Trnka's *Song of the Prairie* (1949). When the hero falls out of the screen, Cowboy Jimmie takes him home to his backyard saloon where the local tough guy sweeps the floor with him. Marks's design is influenced by UPA and Vukotić maintains a lively pace of fun and satire.

MAGIC SOUNDS/CAROBNI ZVUCI. 359 metres. Script: Andre Lušičić. Direction: Dušan Vukotić. Design: Aleksan lar Marks. Animation: Vladimir Jutriša. Backgrounds: Ferdo Bis. Music: Vladimir Kraus-Rajterić.

Leaning to Disney but graced with a refined gentility, it is one of the few early Zagreb cartoons with wide public appeal. A boy draws magic from his violin but refuses payment. A bully steals the violin, but returns it when he discovers he can do no better with it.

ABRA KADABRA. 297 metres. Script: Drago Horkić, Matija Koletić. Direction: Dušan Vukotić. Design: Boris Kolar. Animation: Vladimir Jutriša. Backgrounds: Kamilo Tompa. Music: Tomislav Simović.

A carryover from Vukotić's advertising films, a magician out of the Arabian Nights leaves his picture book to impress a disbelieving boy with his skills. The boy outdoes his magic with the wonders of modern civilisation. Kolar's first design for Vukotić and the beginning of their team as director-designer. Better films were to follow.

OPENING NIGHT/PREMIJERA. 239 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Nikola Kostelac. Design and Animation: Vjekoslav Kostanjšek. Backgrounds: Ferdo Bis. Music: Aleksandar Bubanović.

A dig at opera snobs, it caricatures capitalist society with a warm sense of humour. After two advertising films, this is the first Kostelac-Kostanjšek team effort on a feature cartoon. It made a big impression on French critics at the Cannes Festival in 1958 and paved the way for further artistic expression. The designs are rich and beautiful to look at, more influenced by the latest edition of *Graphis* magazine to come into the country than anything else. The best work the team were to do together.

ON A MEADOW/NA LIVADI. 206 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Nikola Kostelac. Design and Animation: Aleksandar Marks. Backgrounds: Ivo Dulčić. Music: Milko Kelemen.

The familiar story (Norman McLaren's *Neighbours*, 1952) of two boys quarrelling over a flower growing on a border, it develops into a horror film on war, death's heads, machine guns, and the total destruction of a city. Marks is strongly influenced by the prewar German School of Expressionism. The theme of warring neighbours was later popularised by Vukotić.

ENCOUNTER IN A DREAM/SUSRET U SNU. 258 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Nikola Kostelac. Design and Animation: Ivo Kušanić. Backgrounds: Boris Kolar. Music: Aleksandar Bubanović.

About a boy dreaming he is in the Stone Age, it anticipates a lot of the gags in Hanna and Barbera's *The Flintstones*, girl walking a dinosaur, barbershops, furriers, etc. In the Disney mould.

SCARECROW/STRAŠILO. 274 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Vatroslav Mimica. Design: Ivo Kušanić. Animation:

Vladimir Jutriša. Backgrounds: Bogdan Debenjak. Music: Vladimir Kraus-Rajterić.

A distinctive variation on Disney with a colourful design; Mimica and Kušanić are simply learning how to animate.

EPPUR SI MUOVE/IPAK SE KREĆE. 190 metres. Script and Direction: Dragutin Vunak. Design: Ismet Voljevica. Animation: Branko Karabajić. Backgrounds: Nikola Mucavac. Music: Archive Music.

Vunak's work for the Interpublic advertising agency carried over to Zagreb Film at the last minute. An educational film to explain the universe, it features a Disneyish Aesop.

1958 Eleven cartoons. Awards: *Alone* won first prize for animation at Venice. French critics in special programme of animation at Cannes coin the "Zagreb School of Animation."

ALONE/SAMAC. 324 metres. Script: Vatroslav Mimica. Ivo Vrbanić. Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Rudolf Sabljić. Music: concrete-music by Kurt Grieder.

Mimica's and Marks's first team effort, and their

Below: CONCERTO FOR SUB-MACHINE GUN

first exploration into the theme of loneliness. The inhumanity of office slavery frightens a sensitive soul when he sees people turning into typewriters. Mixes expressionism into UPA figures, and uses a flower to maintain contact with reality. The film is too lighthearted for its theme, and the team were to find better forms in *Perpetuum & Mobile, Ltd* and *Everyday Chronicle* on the same subject.

HAPPY END. 297 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Zlatko Bourek. Music: Bojan Adamić.

A surrealistic experiment in which the cartoon moves forward to the beginning; the influence of Dali and Freud is notcieable. The film is without a cut and in many ways a very impressive experiment, but all the same an experiment.

CONCERTO FOR SUB-MACHINE GUN/ KONCERT ZA MAŠINSKU PUŠKU. 288 metres. Script and Direction: Dušan Vukotić. Design and Animation: Boris Kolar. Backgrounds: Zvonimir Lončarić. Music: Aleksandar Bubanović.

The ultimate satire on the gangster film. Vukotić and Kolar aim high and get in some strong licks at bankers in long tails. Features a gorgeous statue of justice with a large bill tipping the scales. When the head crook (disguised as a millionaire) wants to hide the money, he simply swallows it. The bodies of dead gangsters lie around like rejected dollar bills. One of the most enduring of Zagreb cartoons.

REVENGER/OSVETNIK. 351 metres. Script: Dušan Vukotić, Branko Ranitović. Direction: Dušan Vukotić. Design: Boris Kolar. Animation: Zlatko Grgić. Backgrounds: Zvonimir Lončarić. Music: Aleksandar Bubanović.

Chekhov's short story, about a little man cuckolded by his wife and bent on revenge—until he imagines the messy consequences of using a gun, and gives it up as a bad idea. The fantasies of the little man are delightfully rendered on delicately painted backgrounds by Lončarić, which lends the film a special tone.

THE GREAT FEAR/VELIKI STRAH. 324 metres. Script: Dušan Vukotić, Ivo Vrbanić. Direction: Dušan Vukotić. Design: Boris Kolar. Animation: Zlatko Grgić. Backgrounds: Zlatko Bourek. Music: Tomislav Simović.

The weakest of Vukotić's satires, this one spoofs the horror film and the mystery novel.

BALLAD/BALADA. 286 metres. Script: Ivo Vrbanić, after a popular fairy tale. Direction: Ivo Vrbanić. Design: Ivo Kalina. Animation: Vladimir Jutriša. Backgrounds: Pavao Štalter. Music: Vladimir Klaus-Rajterić.

Vrbanić's best film, it adapts a fairy tale ("The Little Fairy") beautifully designed by Kalina and painted by Štalter. A prince falls in love with a fairy on a moonbeam, marries her, then loses her forever when he picks up a flower for another maiden.

ROMEO AND JULIET/ROMEO I JULIJA. 270 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Ivo Vrbanić. Design and Animation: Borivoj Dovniković. Backgrounds: Ismet Voljevica. Music: Andjelko Klobučar.

Dovniković's first film for Zagreb, after working for Fadil Hadžić at *Kerempuh* and Duga Film in earlier years. The Romeo and Juliet story in cinemascope from cavemen through modern times, it provided the research to Dovniković's later *The Meeting at the Fashion Show.*

NOCTURNE/NOCTURNO. 270 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Nikola Kostelac. Design and Animation: Vjekoslav Kostanjšek. Backgrounds: Zlatko Bourek. Music: Dragutin Savin.

An experiment by Kostelac and Kostanjšek in a modern, abstract style. Practically no story, save for the fast rhythm of life on super highways. A red lamp wiggles and waggles through the night to

prevent an accident. Kostanjšek's design is lovely and delicate.

THE INTREPID BOY SCOUT/BUŠO, HRABRI IZVIDNIK. 283 metres. Script: Branko Ranitović. Direction: Norbert Neugebauer. Design and Animation: Norbert Neugebauer. Backgrounds: Ismet Voljevica. Music: Aleksandar Bubanović.

The only example of Walter Neugebauer's work at the Zagreb studio, it's fairly simplistic Disney about a fraidy-cat boy scout.

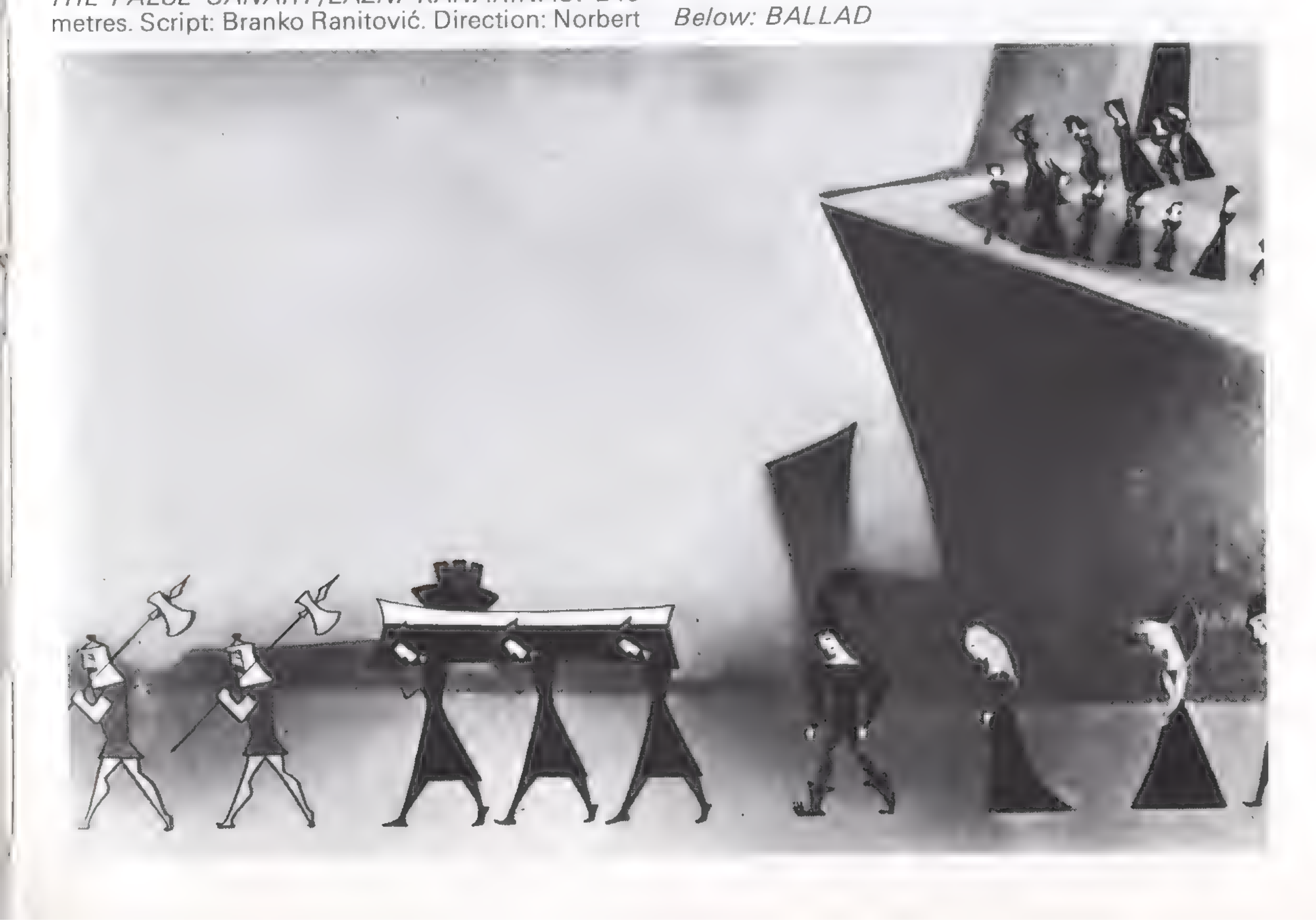
THE FALSE CANARY/LAŽNI KANARINAC. 243 metres. Script: Branko Ranitović. Direction: Norbert Neugebauer. Design: Ivo Kušanić. Animation: Zlatko Grgić. Backgrounds: Ismet Voljevica. Music: Aleksandar Bubanović.

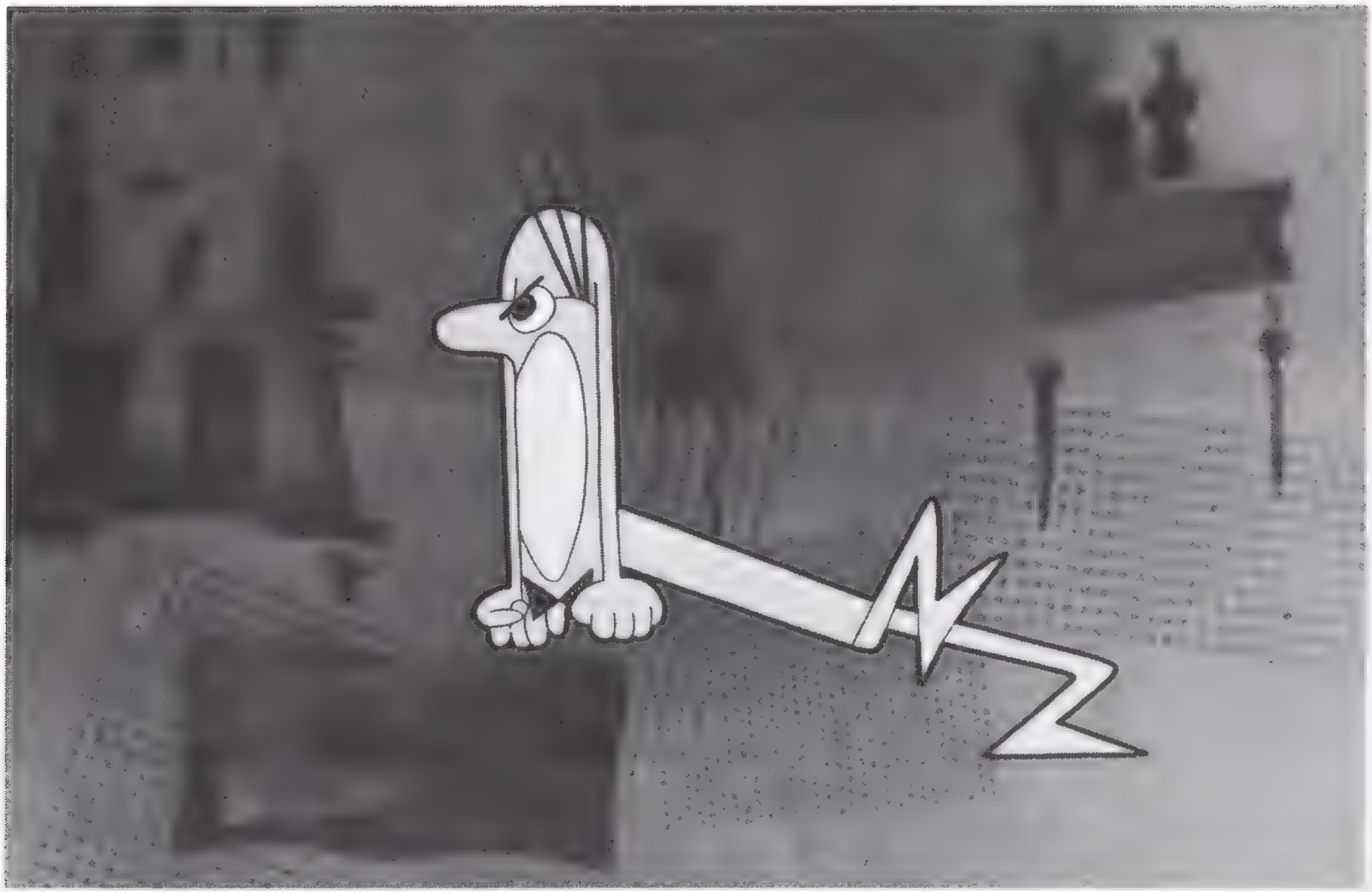
A sparrow mistaken for a canary à la Disney.

THE FLIGHT INTO SPACE/PUT U SVEMIR. 270 metres. Script: Žvane Črnja. Direction: Branko Marjanović, Darko Gospodnetić. Design and Backgrounds: Ferdo Bis. Animation: Vladimir Jutriša. Music: Dragutin Savin.

Animated science film on space travel.

Below: BALLAD





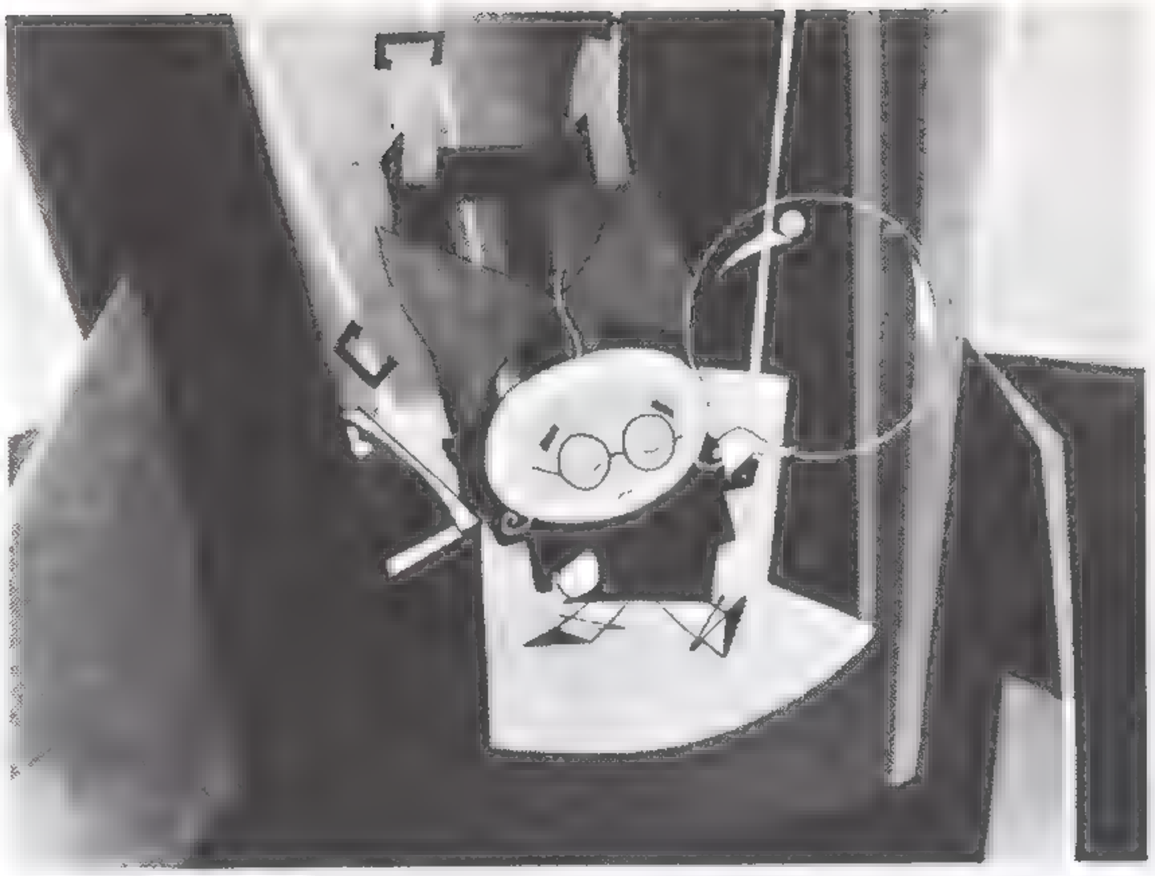
Below: PICCOLO

1959 Fifteen cartoons. Awards: *Concerto for Sub-Machine Gun* and *My Tail Is My Ticket* chosen for London. *Cow on the Moon* won first prize at San Francisco. *At the Photographer's* won first prize at Bergamo.

PICCOLO. 280 metres. Script, Design and Direction: Dušan Vukotić. Backgrounds: Zvonimir Lončarić. Music: Branimir Sakač.

The final word in neighbourly boorishness. Two neighbours are getting along fine (a tree with a bird is transplanted and cartoon rain is cut to stop a leak)—until one buys a small piccolo and aggravates the other by repeating the bird's tune in the middle of the night. The battle of musical noises drifts to a concertina, violin, cello, trumpet, tuba, drums, cymbals, piano, organ—as distortions mount in the drawings, and the whole thing ends in a blast of the anvil chorus that shatters the house. Vukotić's first film as an independent artist, and a great success internationally.

COW ON THE MOON/KRAVA NA MJESECU. 298 metres. Script and Direction: Dušan Vukotić. Design and Animation: Zlatko Grgić. Backgrounds:



Top: THE COW ON THE MOON.
Below: MY TAIL IS MY TICKET

Ismet Voljevica. Music: Stipica Kalogjera.

The team of Vukotić and Grgić; about a girl inventing a toy rocket ship to fool a boy who won't play with her. The cartoon is full of gags, the best around a cow that gets caught in the act. Material here for Grgić's *A Visit from Space,* made later under Vukotić's supervision.

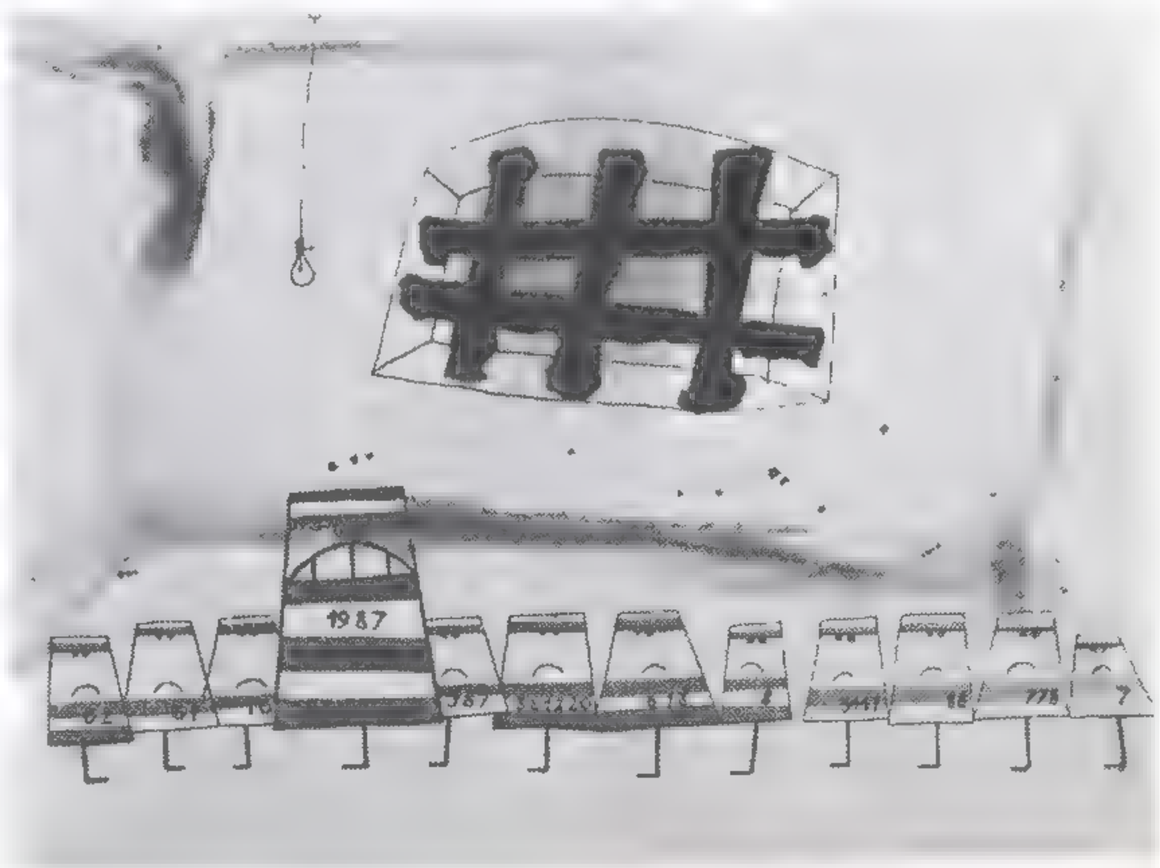
MY TAIL IS MY TICKET/REP JE ULAZNICA. 305 metres. Script: Dušan Vukotić, Boris Kolar. Direction: Dušan Vukotić. Design and Animation: Boris Kolar. Backgrounds: Pavao Štalter. Music: Archive Music.

Vukotić and Kolar satirising the better treatment pets get than humans. Two tramps disguise themselves as a horse to obtain a free meal at a rich matron's home, and the gags begin when the stuffed horse must be shod. They depart hanging a *Zoo* sign on the premises. Merry fun by two witty talents.

THE GREAT JEWEL ROBBERY/KRADJA DRAGULJA. 255 metres. Script: Berislav Brkić. Direction: Mladen Feman. Design: Vladimir Kristl. Animation: Branislav Nemet. Backgrounds: Zlatko Bourek. Music: Miljenko Prohaska.

Vlado Kristl turned loose on a follow-up satire to *Concerto for Sub-Machine Gun,* which he takes into the realm of pure whimsy. The design is striking for its painter's polish, and the motley crew of criminal cubes race through scenes like a swarm of drunken gnats.

Below: THE GREAT JEWEL ROBBERY



THE INSPECTOR RETURNS HOME/ INSPEKTOR SE VRATIO KUĆI. 324 metres. Script and Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Zlatko Bourek. Music: Kurt Grieden.

The detective film, but wrapped in a tweed-like fabric of graphic density amid layers of colour. Collages blend and restrict movement to a confined space, as the detective traces a huge fingerprint to his own. Marks and Bourek in an engaging experiment, which opened the way for further expressionistic designs in Zagreb animation.

AT THE PHOTOGRAPHER'S/KOD FOTOGRAFA. 259 metres. Script and Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Valdimir Jutriša. Backgrounds: Zlatko Bourek, Zvonimir Lončarić. Music: Aleksandar Bubanović.

THE INSPECTOR RETURNS HOME

A little fellow with a frown on his face goes to get his picture taken, but it's impossible to coach a smile. And no wonder—the studio wall is lined with blow-ups of repulsive grins and grotesques of teeth, mouths and lips. The slinky photographer tries every trick, but finally gives up and presses the shutter. The cartoon explodes in a cartoon explosion. The little fellow gets his picture, and lights up in a smile. Marks, Bourek and Lončarić worked together on the photographer's studio.

Below: AT THE PHOTOGRAPHER'S

THE EGG/JAJE. 302 metres. Script and Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Zlatko Bourek. Music: Andjelko Klobučar.

Pulling the leg of art snobs, the gag begins with a sculptor literally laying an egg, inviting his friends to decorate it according to their own tastes, and ends with him sprouting feathers like a peacock at the art show. The egg breaks under the added weight. Amusing, but not in Mimica-Marks's usual line.

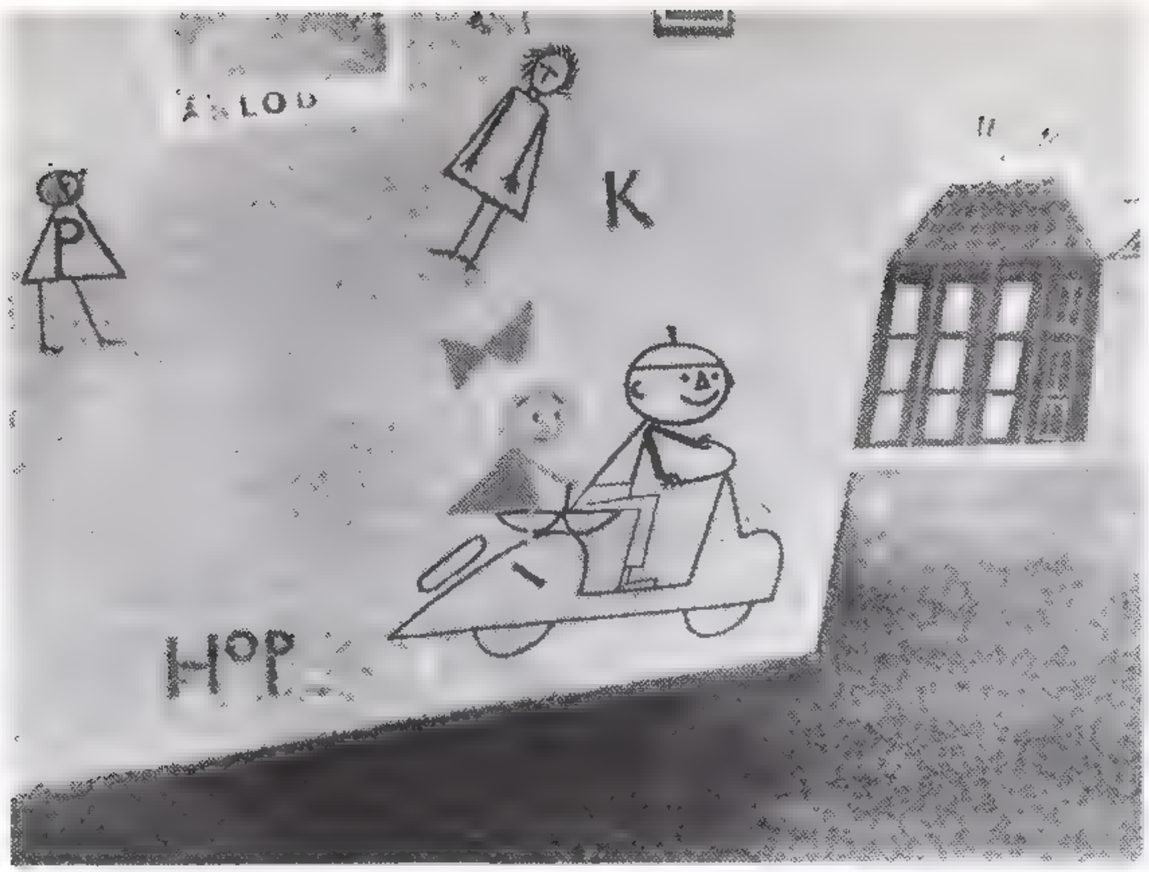
A SMALL TRAIN/MALI VLAK. 301 metres. Script and Direction: Dragutin Vunak. Design: Borivoj Dovniković. Animation: Vladimir Jutriša. Backgrounds: Pavao Štalter. Music: Aleksandar Bubanović.

An ode to the steam engine of a by-gone age, the illustration-effect is like a children's story book. A little train choo-choos its way across meadows and hills without bothering to use the tracks, and beats out a new express train before retiring. Dovniković from his days as a book illustrator.

ALL THE DRAWINGS OF THE TOWN/SVI CRTEŽI GRADA. 231 metres. Script: Dušan Vukotić, Ivo Vrbanić. Direction: Ivo Vrbanić. Design: Ivo Kalina. Animation: Josip Pečinka. Backgrounds: Pavao Štalter. Music: Aleksandar Bubanović.

A children's film, but with a nice touch of nonsense. A boy and girl in a picture book are separated when the boy's page is torn out and made into a paper plane. The girl follows him into the streets of the town, and with the help of chalk drawings they are eventually re-united. The boy and girl celebrate by flying away in the paper plane. Kalina's design and Štalter's backgrounds are delightful.

At right: THE EGG



Above: ALL THE DRAWINGS OF THE TOWN

RING. 341 metres. Script: Vladimir Tadej. Direction: Nikola Kostelac. Design: Vjekoslav Kostanjšek. Animation: Leo Fabijani. Backgrounds: Bogdan Debenjak. Music: Dragutin Savin.

In "NinoScope" (coined after Kostelac's nickname), Kostanjšek had to draw everything to scale for this cinemascope production for lack of proper equipment. About a prize fight with a romantic interest, Kostanjšek's figures have the elasticity of toppling bowling pins.

DANCE ON THE ROOF/ PLES NA KROVU. 257 metres. Script: Irena Vrkljan, Branko Ranitović. Direction: Ivo Vrbanić. Design: Ivo Kalina. Animation: Josip Pečinka. Music: Davor Kajfeš. A companion film to Vrbanić-Kalina's *All the Drawings of the Town,* the city roofs are not as interesting as its sidewalks—and a love interest between a doll and a neon sign makes it impossible.

ALL BECAUSE OF A PLATE/ZBOG JEDNOG TANJURA. 247 metres. Script: Zvonimir Berković. Direction: Nikola Kostelac. Design and Animation: Vjekoslav Kostanjšek. Backgrounds: Bogdan Debenjak. Music: Aleksandar Bubanović.

Kostelac and Kostanjšek in a weak story about a marriage that erupts into war when a plate is accidentally thrown from a window.

A CRAZY HEART/LUDO SRCE. 272 metres. Script: Vatroslav Mimica. Direction: Nikola Kostelac. Design: Vjekoslav Kostanjšek. Animation: Leo Fabijani. Backgrounds: Zlatko Bourek. Music: Aleksandar Bubanović.

An attempt at a series on a *Robot* (inspired by *The Playful Robot*), done in a UPA style and satirising the machine age. In this one the robot swallows a stream of hearts issuing from a park bench, and chases the scientist. Kostanjšek's design pleases, but the series fell flat.

AN ALL-AROUND HELP/DJEVOJKA ZA SVE. 280 metres. Script: Vatroslav Mimica. Direction: Nikola Kostelac. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Zlatko Bourek. Music: Aleksandar Bubanović.

A magnetic horseshoe gets mixed in with the robot's mechanism, and he pursues the scientist into space.

THE KITE/ZMAJ. 272 metres. Script: Andre

Below: THE RING

Lušičić. Direction: Borislav Mrkšić. Design: Ismet Voljevica. Animation: Branislav Nemet. Backgrounds: Zlatko Bourek. Music: Miljenko Prohaska.

The ugliest film in the Zagreb catalogue, about a runaway kite.

Below: Kristl's mournful figures in LA PEAU DE CHAGRIN

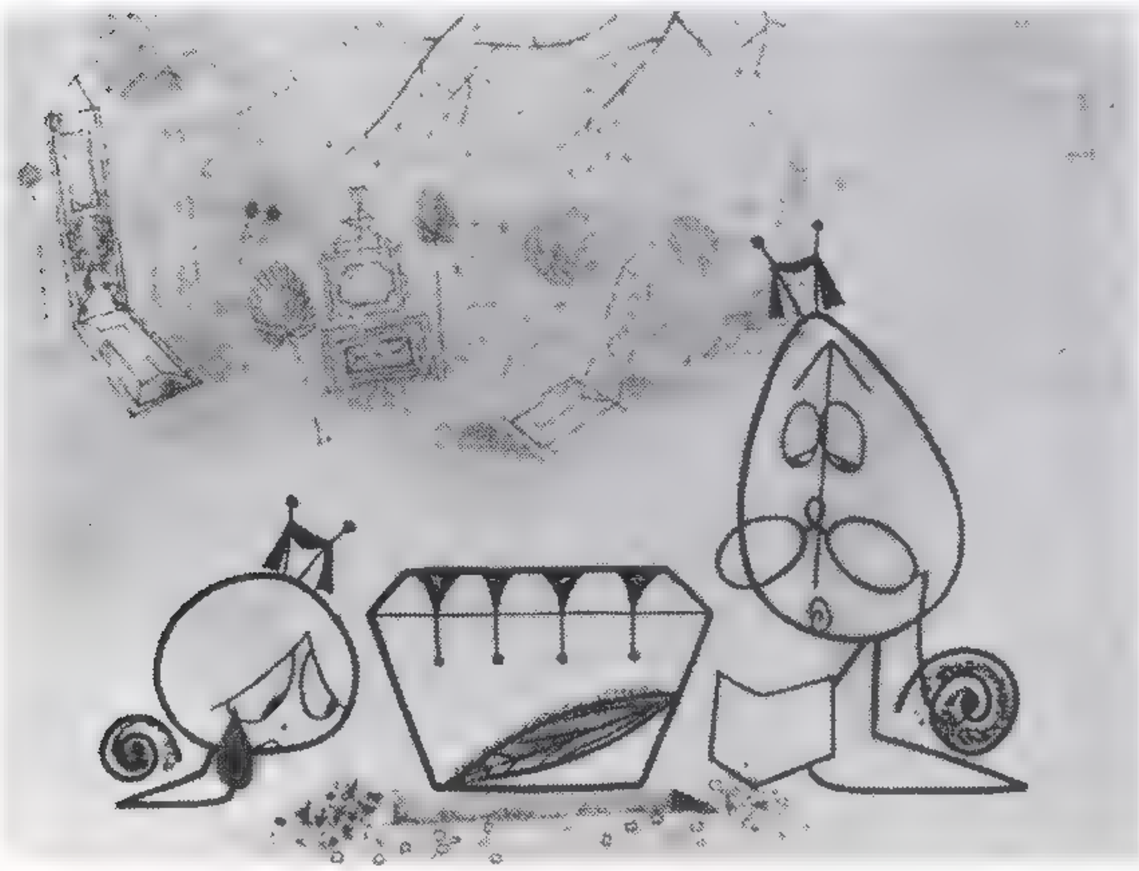
1960 Seven cartoons. Thirteen cartoons for American *Case* series. Awards: *Concerto for Sub-Machine Gun* won first prize at San Francisco. *Piccolo* won first prize at Oberhausen and Cork, and special diplomas at Belgrade and Karlovy Vary. *The Inspector Returns Home* won first prize at Oberhausen. *At the Photographer's* was awarded at Annecy. *The Egg* was awarded at Venice and London. *Cow on the Moon* was awarded at

Annecy. *The Great Jewel Robbery* was awarded at Oberhausen. *All the Drawings of the Town* was awarded at Belgrade and Montevideo.

LA PEAU DE CHAGRIN/SAGRENSKA KOŽA. 276 metres. Script: Dragutin Vunak, Tomislav Butorac. Direction: Vladimir Kristl, Ivo Vrbanić. Design: Vladimir Kristl. Animation: Zlatko Grgić. Backgrounds: Zvonimir Lončarić. Music: Miljenko Prohaska.

One of the classics in animation and a superb adaptation of the Balzac tale of self-deception and nightmarish horror. Kristl's *décor* and painting are everything, but some credit might also be given to Lončarić's background painting. Raphael is in black, Pauline in lily white, the *peau de chagrin*, forever shrinking with each wish, in scarlet, the devil in tarnished red, and so on—but added touches include the furniture in newspaper print, the croupier behind a death mask, and an extraordinary touch of a flickering lantern approaching a bridge at night where Raphael prepares to commit suicide. Kristl's powers as a poet dominate the whole of the film.

Below: TWO SNAILS



Above: THE BOY AND THE BALL

THE BOY AND THE BALL/DJEČAK I LOPTA. 277 metres. Script: Andre Lušičić, Boris Kolar. Design and Direction: Boris Kolar. Animation: Turido Pauš. Backgrounds: Zlatko Bourek. Music: Aleksandar Bubanović.

Kolar's first independent plunge after designing for Vukotić. A lighthearted children's story of a boy following his ball, which bounces into the sky and is mistaken for the sun. With his rocking horse he searches for it amid wayward meteors and a galaxy of stars. Bourek's backgrounds bring the tale to life, providing a motif for his own *The Blacksmith's Apprentice* a few years later.

TWO SNAILS/DVA PUŽA. 289 metres. Script and Direction: Branko Ranitović. Design and Animation: Branislav Nemet. Backgrounds: Pavao Štalter. Music: Aleksandar Bubanović.

A lovely, sensitive children's tale striking for the simplicity of clear lines to match the delicacy of the conception. Two snails mourn a fallen leaf in autumn, but before it can be buried with honours it is spring again. Nemeth's best design, against a subtle background of a cemetery in changing seasons by Štalter.

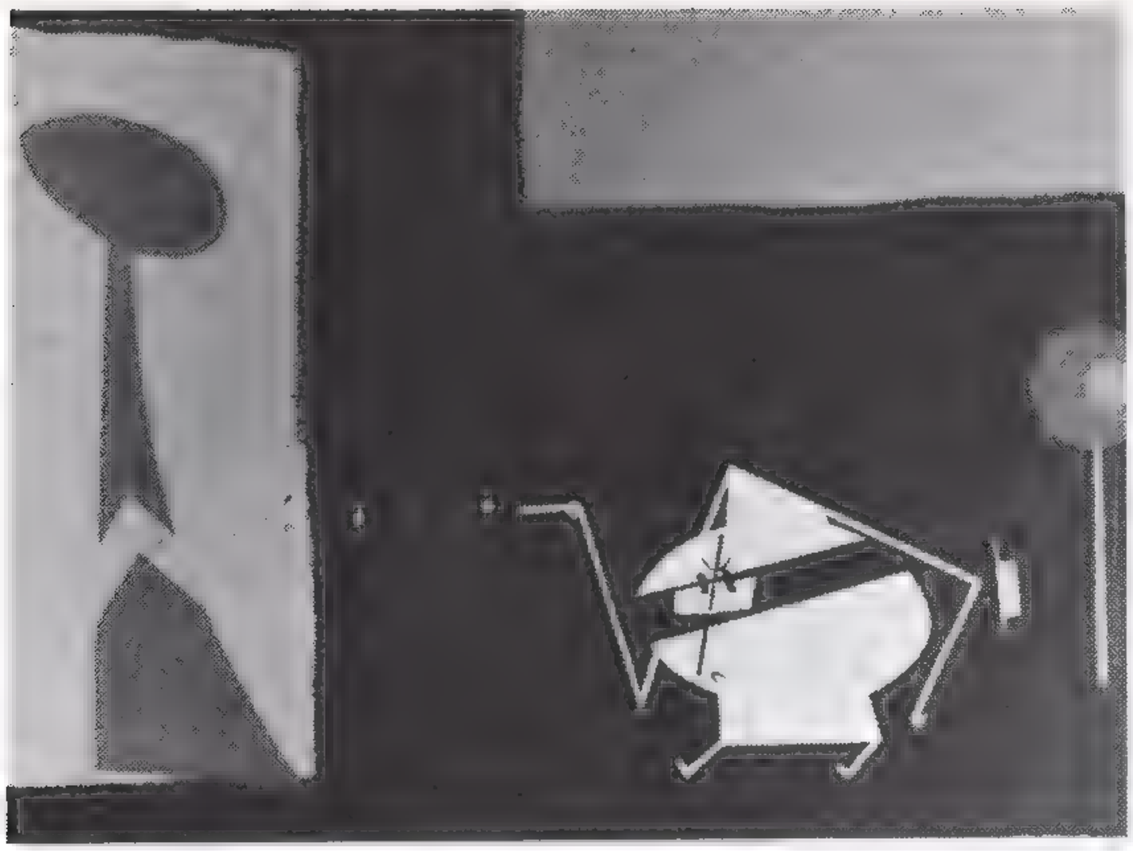
THE MAN AND HIS SHADOW/ČOVJEK I SJENA. 280 metres. Script and Direction: Dragutin Vunak. Design and Backgrounds: Aleksandar Srneć. Animation: Vladimir Jutriša. Music: Branimir Sakač.

An experimental film by Vunak and abstract painter Aleksandar Srnec: a man in white loses his shadow in blue on a yellow square. Simple drawings and electronic music add to the amusement, and the brightly coloured collages are reminiscent of UPA.

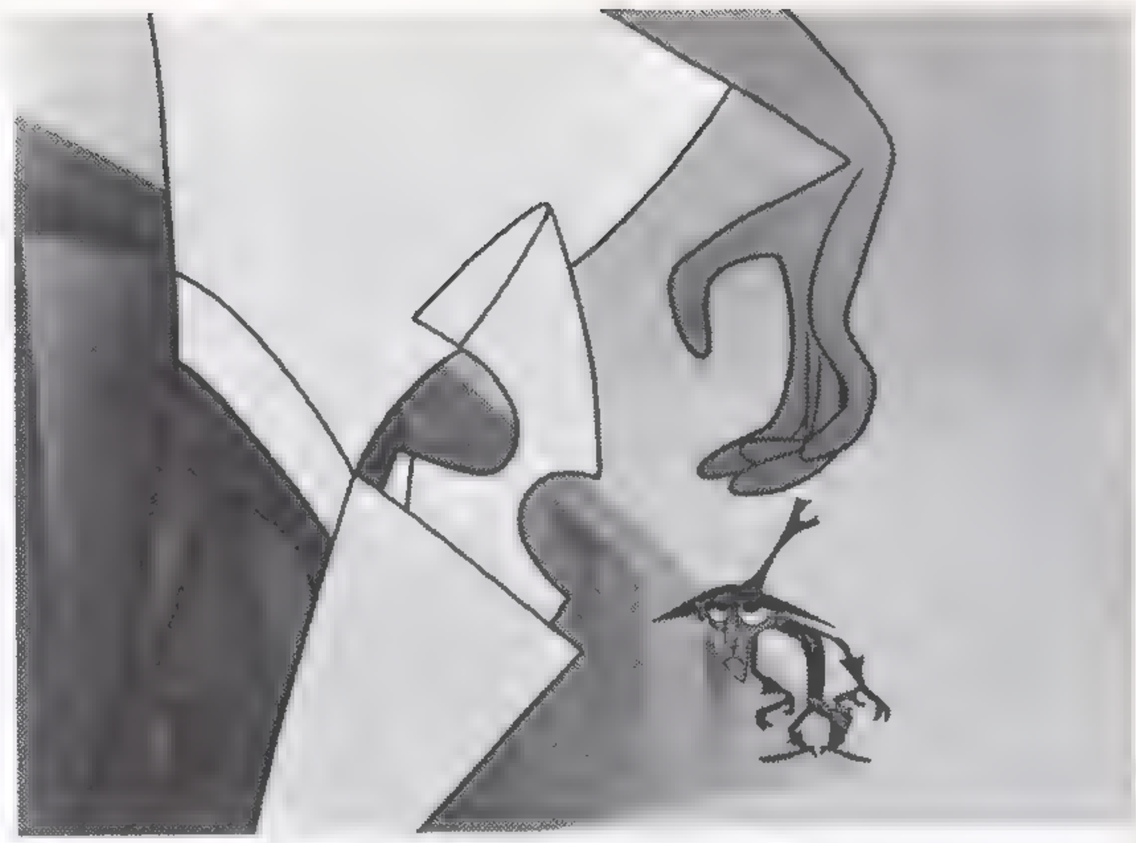
Above: ADAM AND EVE

ADAM AND EVE/ADAM I EVA. 263 metres. Script and Direction: Ivo Vrbanić. Design and Animation: Zlatko Grgić. Backgrounds: Pavao Štalter. Music: Andjelko Klobučar.

A rib on Adam and Eve, the serpent, and children parachuted into the Garden of Eden. Grgić and Štalter poke fun in a gentle sex parody.



Above: A MAN AND HIS SHADOW



Above: LOW MIDNIGHT

LOW MIDNIGHT/TAČNO U PONOĆ. 262 metres. Script: Vatroslav Mimica, Vladimir Tadej. Direction: Mladen Feman. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Bogdan Debenjak. Music: Aleksandar Bubanović.

Another attempt at a series, this one to exploit *Cowboy Jimmie* in a pun on *High Noon*. The Good Guy and the Bad Guy never get beyond toasting each other, and wander drunkenly off into the moonlight. Marks's design is sharply executed.

SPRING TUNES/PROLJETNI ZVUCI. 298 metres. Script: Vatroslav Mimica. Design, Animation and Direction: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Zlatko Bourek. Music: Andjelko Klobučar.

Marks's and Jutriša's first independent film together, but nothing very special: a third attempt at a series in the mold of *Magic Sounds* (also designed by Marks).

CASE series/*SLUČAJ* . . .

Thirteen cartoons for American producer Sam Bassett from scripts by Phil Davis. Kostelac directed, and under his tutelage Zdenko Gašparović and Milan Blažeković broke in as designers and animators.

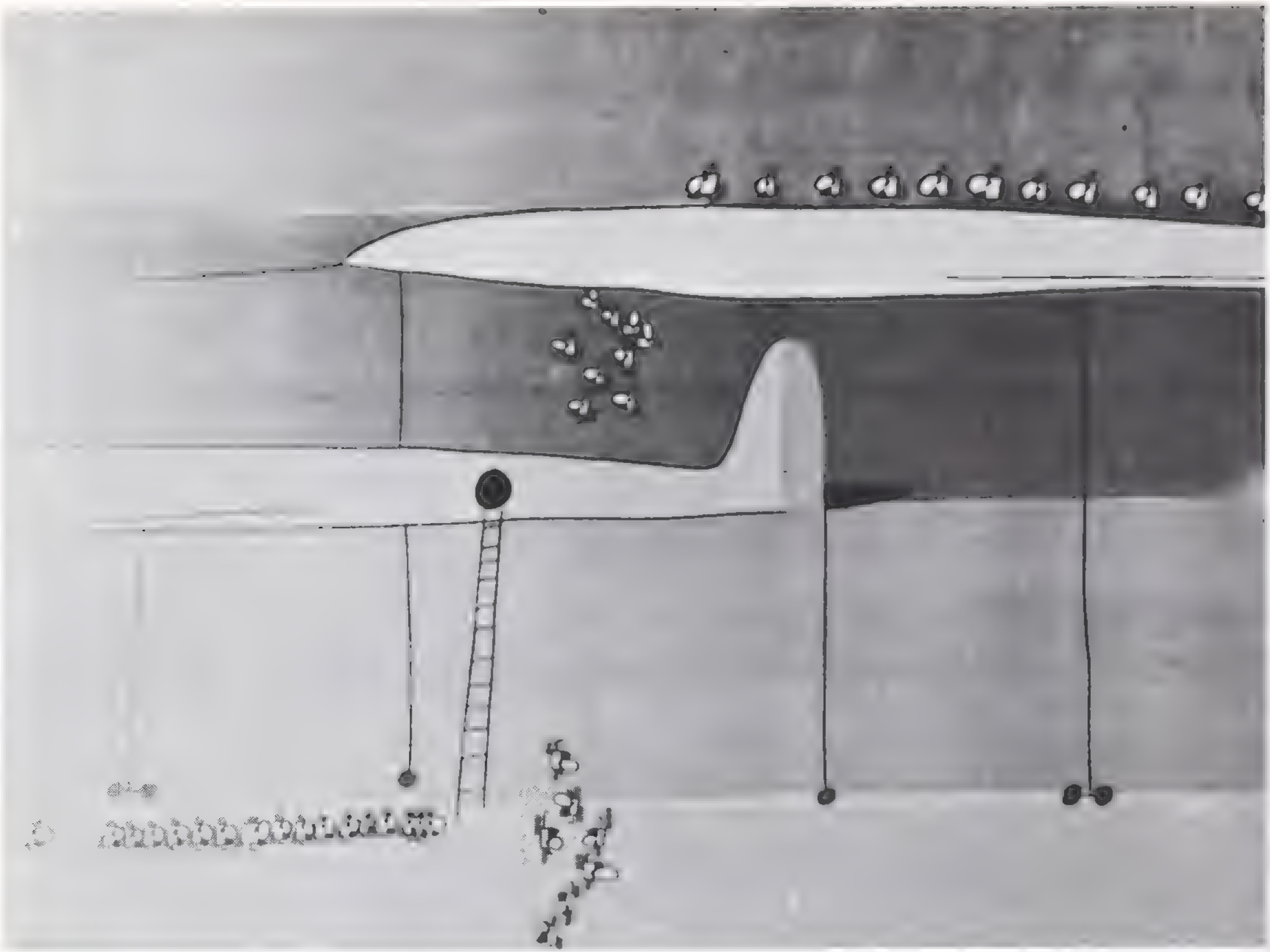
Below: SPRING TUNES

1961 Twelve cartoons. Thirteen cartoons for American *Case* series. Two *Popeye* cartoons for Gene Ditch. Awards: *La Peau de Chagrin* won first prize at Vancouver and was awarded at Cork. *Ersatz* won first prize at San Francisco and special diploma at Bergamo. *The Inspector Returns Home* was awarded at Edinburgh. *Piccolo* was awarded at Mexico City.

DON QUIXOTE/DON KIHOT. 299 metres. Script, Design, Animation, Backgrounds and Direction: Vladimir Kristl. Music: Milko Kelemen.

If one film can stand for the whole of Zagreb animation, it is *Don Quixote*. A conglomeration of tin can, stove pipe and half-fastened screws, the valiant warrior takes on the computer age, the military, and the mass media. He not only out-manoeuvres his bug-like enemies, but the clanging

Below: Kristl's DON QUIXOTE



Above: DON QUIXOTE

claptrap soundly defeats them. Quixote's resistance is our resistance, his drive to be different man's thirst for individuality, his struggle for independence the studio's fight for the integrity of the artist. But most of all, *Quixote* summarises the complex personality of Kristl himself.

ERSATZ/SUROGAT. 295 metres Script Rudolf Sremec. Direction, Design and Animation: Dušan Vukotić. Backgrounds: Zvonimir Lončarić. Music: Tomislav Simović.

Vukotić plays out the human drama of love, jealousy, murder and suicide in the environment of plastic beach toys. A vacationer blows up patches of colour into a campsite, replete with fishing pole, fish and a luscious siren to keep him company. A rival appears, and the routine of warring neighbours begins—with the added punch that everything is quickly deflated again. A nice parable on unpredictable human emotions, the cartoon digs

deeper than its surface drama indicates. Winner of the first Academy Award for animation outside the United States.

PERPETUUM & MOBILE, LTD. 123 metres. Script and Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Zvonimir Lončarić. Music: Aleksandar Lhotka.
Perpetuum & Mobile, Ltd is a factory turning out screws, and turning factory workers into human screws at the same time. Dark and sombre with hardly a narrative to sustain it, this disturbing cartoon is the philosophical bridge between Mimica-Marks's *Alone* and *Everyday Chronicle*.

THE BLACKSMITH'S APPRENTICE/ KOVAČEV ŠEGRT. 259 metres. Script, Design,

Below Vukotić's ERSATZ/SUBSTITUTE

Direction and Backgrounds: Zlatko Bourek. Animation: Josip Pečinka. Music: Andjelko Klobučar.

Hieronymous Bosch on horseback. Bourek's taste for folktales produced this macabre cartoon about a blacksmith's wife who rides the Milky Way at night as a witch. Her steed is the apprentice, whom she coats with a magic potion and hoofs with burning horseshoes—until he turns the tables, and mounts the corpulent sow for a midnight rampage on his own. Bourek's first independent cartoon (possibly inspired while he painted the galaxy for Kolar's *The Boy and the Ball*), the fiery backgrounds blending into the cartoon's baroque ornamentation.

CRITICUS. 270 metres. Script: Nenad Turkalj. Direction, Design and Animation: Aleksandar Marks and Vladimír Jutriša. Backgrounds: Zvonimir Lončarić. Music: Živan Cvitković.

Marks's and Jutriša's second film together, entirely different from the first. Marks, a master of many styles, is in a UPA mood in this light farce on a critic who is made to drink his own poison—and chokes to death. Another emerges to take his place, far more threatening than the first.

THE DREAMER/SANJAR. 309 metres. Script: Branko Majer. Direction: Branko Ranitović. Design and Backgrounds: Nedeljko Dragić. Animation: Vladimir Jutriša. Music: Branimir Sakač.

Dragić's first design for Zagreb Film under Ranitović, about a little fellow who dreams the entire day away in a series of Walter Mitty illusions. Exhausted from his imaginary conquests in athletics, the military, bull-fighting and as Mr. Universe, he goes peacefully to bed.

CUPIDO. 327 metres. Script: Vladimir Tadej. Direction and Animation: Nikola Kostelac. Design: Nedeljko Dragić. Backgrounds: Pavao Štalter. Music: Davor Kajfes.

Dragić and Kostelac going through a series of gags as Cupid aims his arrows at people in a park. The best gag features a prisoner who breaks out of jail, courts a girl, is refused—then cuts her cartoon figure out for a picture to hang in his cell.

A DOLL/LUTKICA. 277 metres. Script: Dušan Vukotić. Direction, Design and Animation: Borivoj Dovniković. Backgrounds: Ismet Voljevica. Music: Tomislav Simović.

Dovniković's first try at direction under the supervision of Vukotić, but there's more Vukotić here than Dovniković. The usual warring companions fight over a store mannequin left on the street. The best gag happens when one of the rivals steals flowers from another and hides in a garbage can—he is carried off with the morning collection.

LOVE AND FILM/LJUBAV I FILM. 302 metres. Script: Vladimir Tadej and Ivo Vrbanić, from an idea by Slobodan Petković. Direction: Ivo Vrbanić. Design and Animation: Zlatko Grgić. Backgrounds: Ismet Voljevica. Music: Davor Kajfeš.

Romantic love scenes common to various national movies are parodied by Vrbanić and Grgić in a series of well-constructed gags, some with unexpected twists. In the American Western the hero eliminates his rivals to bring his gal to the preacher—who shoots him to take the girl. A Swedish couple bathing nude in a lake are soon disturbed by a crying baby. In Italian neo-realism the girl is forced to get married, and goes to live in a shack. Love in terms of Russian propaganda doesn't go much farther than the red tractor, in France no farther than the card game, and in Japan not past the ceremonial sword play. In Yugoslav love stories—nothing happens! The mature Grgić begins to take shape.

THE WHITE MOUSE/BIJELI MIŠ. 263 metres. Script: Ivo Vrbanić and Vladimir Tadej. Direction: Ivo Vrbanić. Design and Animation: Zlatko Grgić. Backgrounds: Pavao Štalter. Music: Davor Kajfes.

A twist on Tom and Jerry in the space age.

Grgić was to satirise the classic cartoon chase better in *Little and Big*.

THE LION TAMER/KROTITELJ. 275 metres. Script: Dušan Vukotić, from an idea by Nasko Frndić. Direction: Darko Gospodnetić. Design and Animation: Martin Pintarić. Backgrounds: Srdjan Matić. Music: Miljenko Prohaska.

Under Vukotić's supervision the story takes on a hidden charm, and is better than its twin, Ranitović's *The Dreamer*. A circus usher dreams of becoming a star performer, and without realising it becomes momentarily a real lion tamer.

THE APPLE OF LOVE/JABUKA ZVANA LJUBAV. 272 metres. Script and Direction: Dragutin Vunak. Design and Animation: Branislav Nemet. Backgrounds: Bogdan Debenjak. Music: Branimir Sakač.

The weakest of Vunak's many team efforts with designers, it has a rich man in the Arabian Nights accidentally using a magic love potion on a goat instead of the girl he desires. The goat serenades him throughout the night.

CASE series/*SLUCAJ . . .*

Thirteen more cartoons for Producer Sam Bassett from scripts by Phil Davis under the general direction of Nikola Kostelac.

1962 Five cartoons. Nine cartoons for *Inspector Mask* series. Awards: *Ersatz* won Academy Award for animation, first prize at Belgrade, and special diploma at Oberhausen. *Don Quixote* won first prize at Oberhausen and Cork. *Everyday Chronicle* won first prize at Bergamo. *Boomerang* won first prize at Karlovy Vary and was awarded at Annecy. *The White Mouse* was awarded at Locarno. Special programme of Vukotić's films was exhibited internationally.

PLAY/IGRA. 350 metres. Script, Direction, Design and Animation: Dušan Vukotić. Backgrounds: Zvonimir Lončarić. Music: Tomislav Simović.

Vukotić's best film, mixing live action with animation. A boy and girl make up a game with crayons, beginning with the drawing of a flower run over by a truck and ending with a war game of tanks, airplanes and rockets—until a fight develops and black ink spills across the paper. Vukotić's direction of the two children sews everything together tightly.

EVERYDAY CHRONICLE/MALA KRONIKA. 316 metres. Script: Vatroslav Mimica and Zvonimir Berković. Direction: Vatroslav Mimica. Design: Aleksandar Marks. Animation: Vladimir Jutriša. Backgrounds: Mladen Pejaković.

The third of Mimica-Marks's explorations into the theme of alienation in modern society, and by far the best. A blind man with a music box loses his dog in a city's morning traffic, and the animal is put to work on an assembly line without anyone noticing. Announcements appear in the paper, with no results. And when the dog hears his master's voice again and tries to join him, he is run over by a car. The film's complex pattern of collage and paint admirably expresses the story line deploring the ultimate absurdity of industrialisation. Far from being depressive Mimica and Marks are reworking the traditional romantic view of man, pleading that the modern world be more human.

BOOMERANG/BUMERANG. 305 metres. Script, Direction, Design and Animation: Boris Kolar. Background: Zlatko Bourek. Music: Davor Kajfeš.

A barb directed at the stockpiling of rockets and in the same vein as Hubley's *The Hole* and Kubrick's *Dr. Strangelove* (made in the same year). A butterfly landing on a radar screen provokes an excitable general to almost press the button, and if a butterfly can cause all this trouble—so much more a bird! Kolar's moral: don't trust generals who don't trust butterflies.

THE WHITE AVENGER/BIJELI OSVETNIK. 246 metres. Script: Vladimir Tadej. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Pavao Štalter. Music: Aleksandar Bubanović.

The last attempt at a *Cowboy Jimmie* series.

RIVALS/RIVALI. 262 metres. Script and Direction: Ivo Vrbanić. Design: Nedeljko Dragić. Animation: Zlatko Grgić. Backgrounds: Zvonimir Lončarić. Music: Davor Kajfeš.

The last attempt at a Cat and Mouse series.

INSPECTOR MASK series was not successful, but provided at least directing experience for younger artists. It was modelled on Mimica's *The Inspector Returns Home,* and (like the *Case* series) is in the Tex Avery School of Violence. Gags occur when

Below: Vukotić's PLAY

the Inspector disguises himself as various objects to catch the same band of crooks. Titles and credits: Based on an idea by Dragutin Vunak. Scripts: Dragutin Vunak, Vatroslav Mimica, Vladimir Tadej. Direction: Borivoj Dovniković, Josip Duella, Mladen Feman, Zlatko Grgić, Željko Kanceljak, Boris Kolar, Nikola Kostelac, Pavle Radimiri, Ivo Vrbanić, Dragutin Vunak. Design and Animation: Milan Blažeković, Borivoj Dovniković, Nedeljko Dragić, Vlado Hrs, Vjekoslav Kostanjšek, Branislav Nemet, Zdenko Gašparović, Vlekoslav Radilović, Rudolf Mudrovčić. Backgrounds: Rudolf Borošak, Bogdan Debenjak, Srdjan Matić, Mladen Pejaković, Pavao Štalter, Ismet Voljevica. Music: Aleksandar Bubanović, Davor Kajfeš. The nine *Mask* cartoons of 1962: *EL CACTUSITO, THE HORSENAPPING/OTETI KONJ, SKELETON SETS THE TRAP/KOSTUR POSTAVLJA ZAMKU, CITIZEN IM-5/GRANDANIN IM-5, GHOST IN A SQUEEZE/DUH U ŠKRIPCU, TONY'S 101ST BRIDE/101 ZENA TONYA CANTARE, 1000 TONS ROBBERY/KRADJA U LUCI, CALUMET/LULA MIRA,* and *SHEIKH'S JEWEL/ŠEIKOV BRILJANT.*

1963 Two cartoons. Four remaining cartoons for *Inspector Mask* series. Awards: *Everyday Chronicle* won prizes at London, Vancouver, Moscow, and Edinburgh. *Play* was judged the Best Film of the Belgrade Festival, the Best Short of the Year at the Mannheim Festival, won the first prize at Oberhausen and San Francisco, and received awards at London, Annecy, Cork and New York.

COW ON THE FRONTIER/KRAVA NA GRANICI. 280 metres. Script: Vladimir Tadej. Direction: Dragutin Vunak. Design and Animation: Ante Zaninović. Background: Pavao Štalter. Music: Branimir Sakač.

The U-2 Crisis gets a solid working-over, as a cow caught grazing on a frontier is put through a grind by government officials. The witch trial over, the cow is milked and X-rayed—she is a cow! Back on the other side she is given military honours. Zaninović is influenced by Kristl, but there is enough of his own sardonic wit present to make it his own.

TYPHUS/TIFUSARI. 395 metres. Script and Direction: Vatroslav Mimica. Design and Backgrounds: Aleksandar Marks. Animation: Vladimir Jutriša. Music: Branimir Sakač.
Mimica's tribute to the war dead (he was a partisan fighter himself), prompted by a poem by Jure Kaštelan. The eery world of hallucinations caused by typhoid is captured in the sombre woodcut graphics of Marks.

Below: Mimica's TYPHUS

Above: WOOF-WOOF

INSPECTOR MASK cartoons (four) of 1963: *THE HEADSMAN OF THE WAX MUSEUM/ OBRAČUN U MUZEJU VOŠTANIH FIGURA, THE RAPE OF MISS UNIVERSE/OTMICA MISS UNIVERZUM, THE RUNAWAY ELECTRIC CHAIR/ ELEKTRIČNA STOLICA JE NESTALA,* and *OLE, TORERO/OLLE TORERO.*

1964 Eleven cartoons. Awards *Play* won first prize at Cannes, Melbourne, Prague, Necochea, Tuceman, Barcelona and Buenos Aires. *Cow on the Frontier* was awarded at Oberhausen and London.

WOOF-WOOF/VAU-VAU. 255 metres Script, Direction, Design, Animation and Backgrounds Boris Kolar Music: Andjelko Klobučar

Kolar at his best with a simple graphic Dog and cat are smudges of lines in different colours in the

traditional cartoon rivalry. Back and forth the battles wages as dog brings puppies and cat brings kittens—and both parents are surprised when the puppies begin to meow and the kittens to bark. The moral is plain enough.

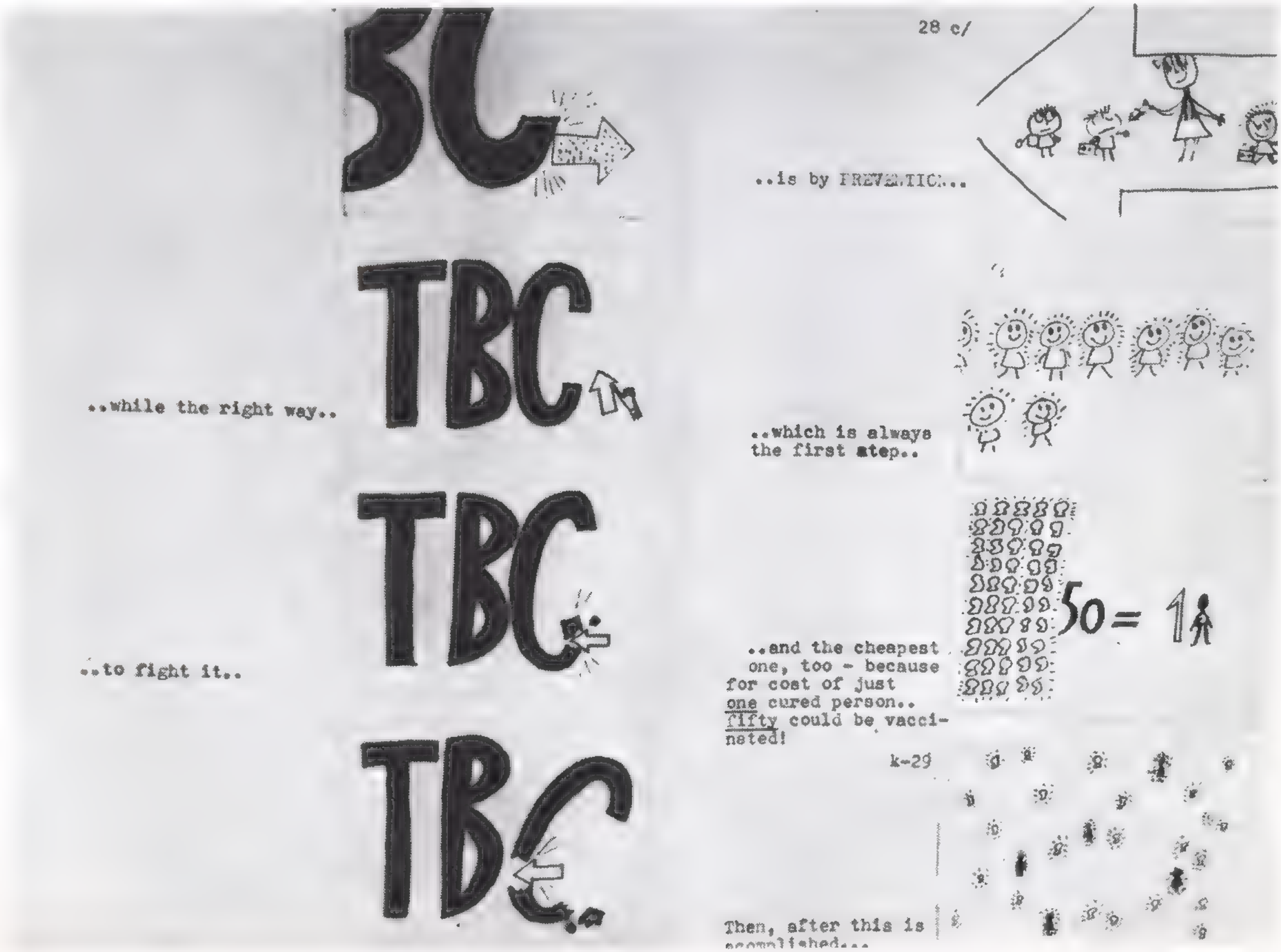
THE MONSTER AND YOU/NEMAN I VI. 300 metres. Script, Direction and Design: Boris Kolar. Animation: Zdenko Gašparović. Music: Davor Kajfes.

Below: THE MONSTER AND YOU

Made for the World Health Organization to fight tuberculosis, Kolar conveys his message with graphics resembling a children's drawing board.

WITHOUT TITLE/BEZ NASLOVA. 87 metres. Script, Direction, Design and Animation: Borivoj Dovniković. Backgrounds: Rudolf Borošak. Music: Tomislav Simović.

Dovniković's little guy ready with a drum to go into action, when titles begin to flow across the



screen from every direction. He fights back, dodging, kicking, shaking the cartoon frame—but nothing works. The film never gets beyond the credits.

THE TRUMPET/TRUBA. 90 metres. Script: Dragutin Vunak. Direction, Design and Animation: Ante Zaninović. Backgrounds: Srdjan Matić. Music: Tomislav Simović.

Zaninović's first independent film, introducing his typical frothy antagonist who never seems to know when to stop. Like a child with a balloon, a lamebrain blows up a trumpet until it circles around and envelops him. One more blow . . . and it explodes.

Below: THE MONSTER AND YOU

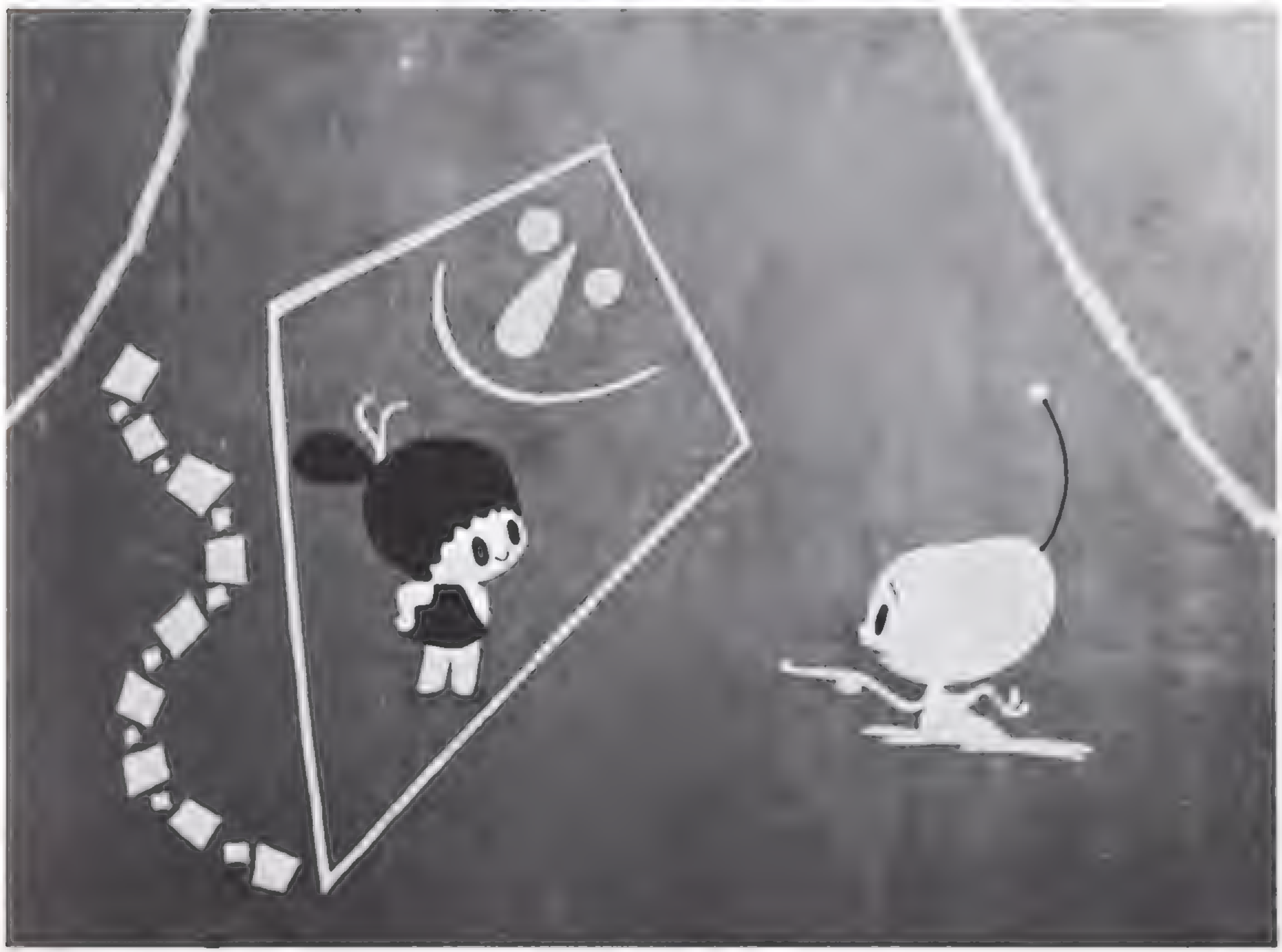
A VISIT FROM SPACE/POSJET IZ SVEMIRA. 303 metres. Script: Dušan Vukotić. Design and Direction: Zlatko Grgić. Animation: Ante Zaninović. Backgrounds: Pavao Štalter. Music: Tomislav Simović.

Grgić's first glob of nonsense turns into a space creature. He is frightened by a little girl flying a kite, but soon loses his fear by slurping apples. Upon his return home, the Milky Way is strewn with apple cores. Still a fresh, delightful children's film today.

THE FIFTH/PETI. 90 metres. Script: Pavao Štalter. Direction and Design: Pavao Štalter and Zlatko Grgić. Animation: Zlatko Grgić. Backgrounds: Pavao Štalter. Music: Andjelko Klobučar.

A moral on stubbornness. A string quartet is sawing away on Schubert, when a tuba player drops in a note like a lead pipe. Back he comes

Below: A VISIT FROM SPACE



again and again with the same dissonant chord—until the quartet joins in on the bonk!

FAR AWAY I SAW MIST AND MUD/I VIDEL SEM DALJINE MEGLENE I KALNE. 334 metres. Script, Direction and Design: Zlatko Bourek. Animation: Vladimir Jutriša. Backgrounds: Pavao Štalter. Music: Tomislav Simović.

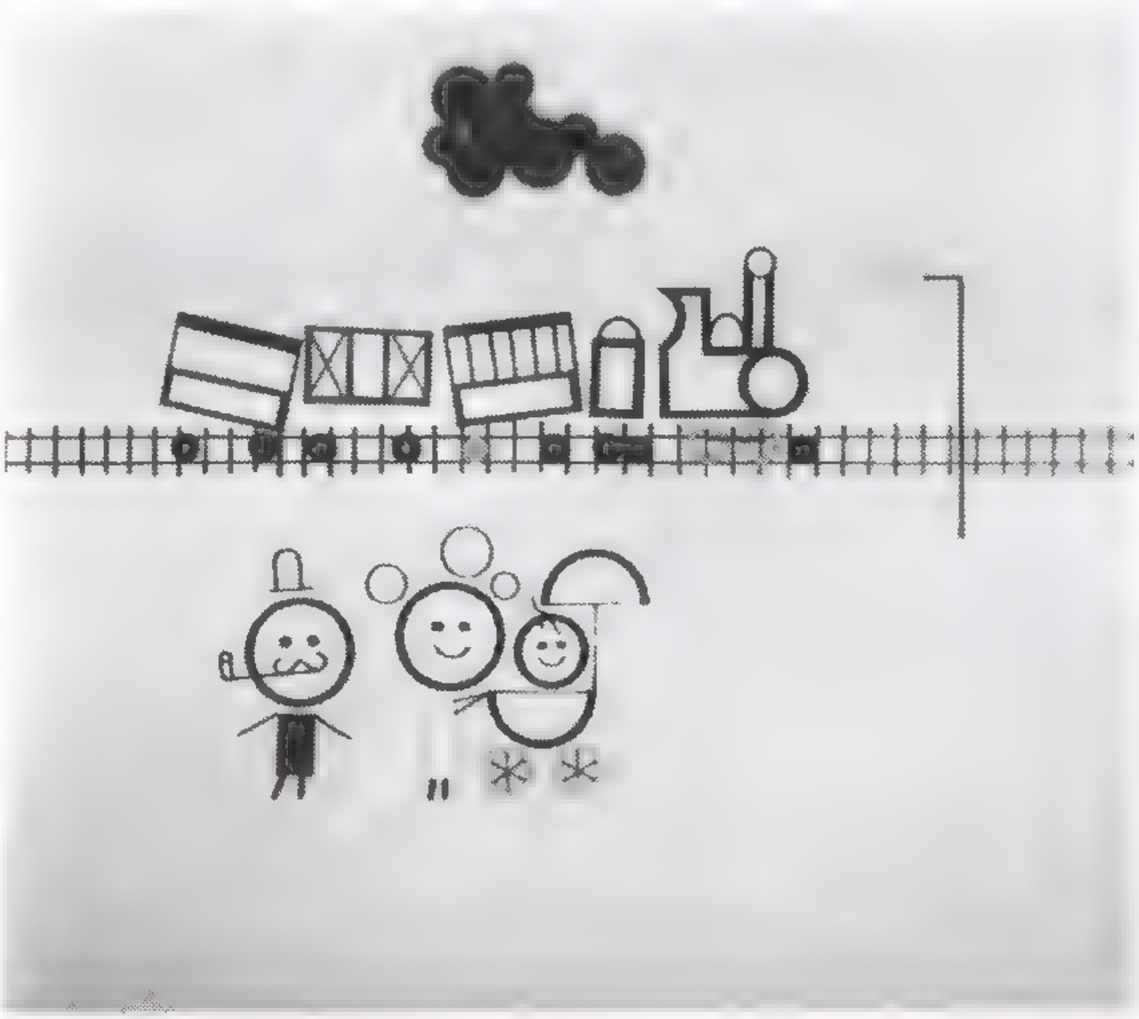
A set of drawings bring to life the horrors of the Turkish-Croatian wars in the Sixteenth century. It was a period of darkness: Bourek draws fire and blood out of Miroslav Krleža's "The Ballads of Petrica Kerempuh," moving grotesque figures across a bleak landscape.

ONCE UPON A TIME THERE WAS A DOT/BILA JEDNOM JEDNA TAČKA. 208 metres. Script and Direction and Backgrounds: Mladen

Below: FAR AWAY I SAW MIST AND MUD

Above: FAR AWAY I SAW MIST AND MUD.

Below: ONCE UPON A TIME THERE WAS A DOT



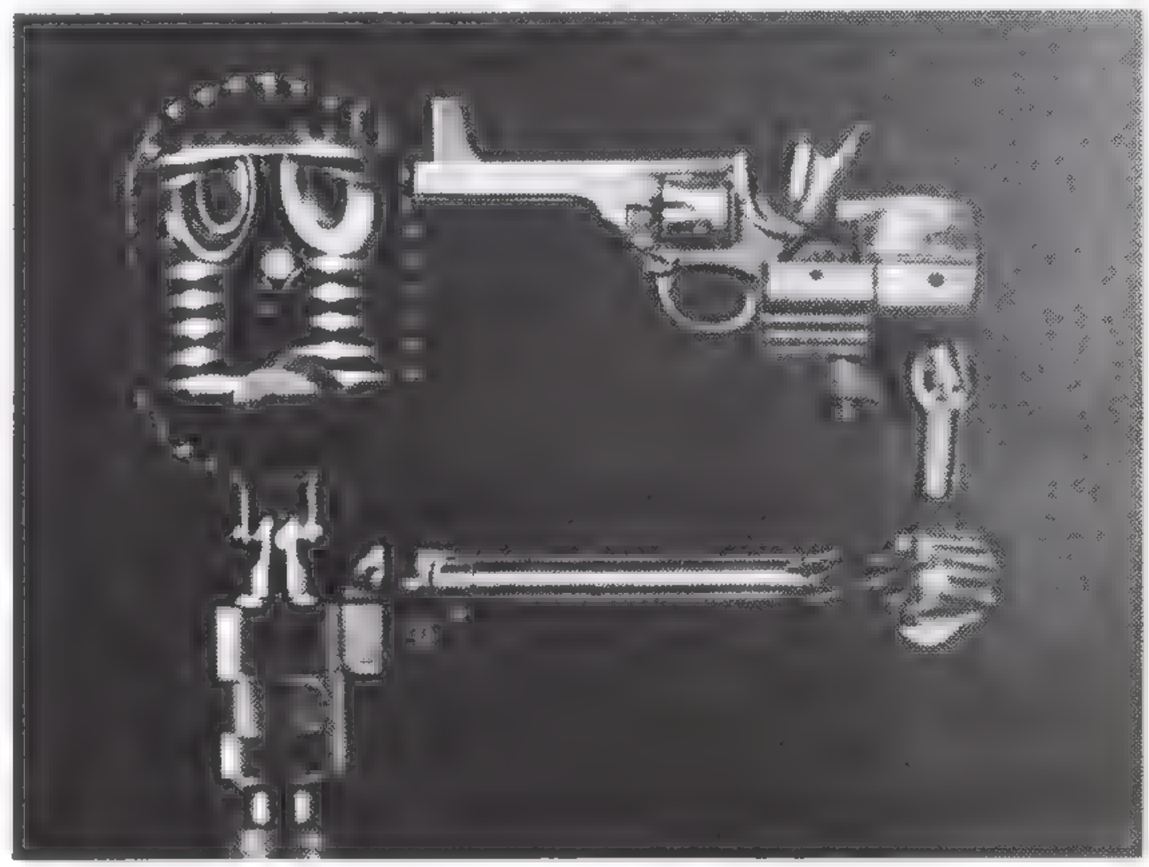
Pejaković. Design: Nedeljko Dragić. Animation: Branislav Nemet. Music: Davor Kajfeš.

Everything is a dot: mama, papa, baby, birds, sun, buggy, fish, the whole film!

METAMORPHOSIS/METAMORFOZA. 255 metres. Script: Fedor Vidas. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Srdjan Matić. Music: Davor Kajfes.

Parody of the rock-and-roll idol. A monkey auditions and his producers turn him into an overnight sensation—he even plays Tarzan in a Tarzan movie. In the end, the microphone rears up and shoots itself!

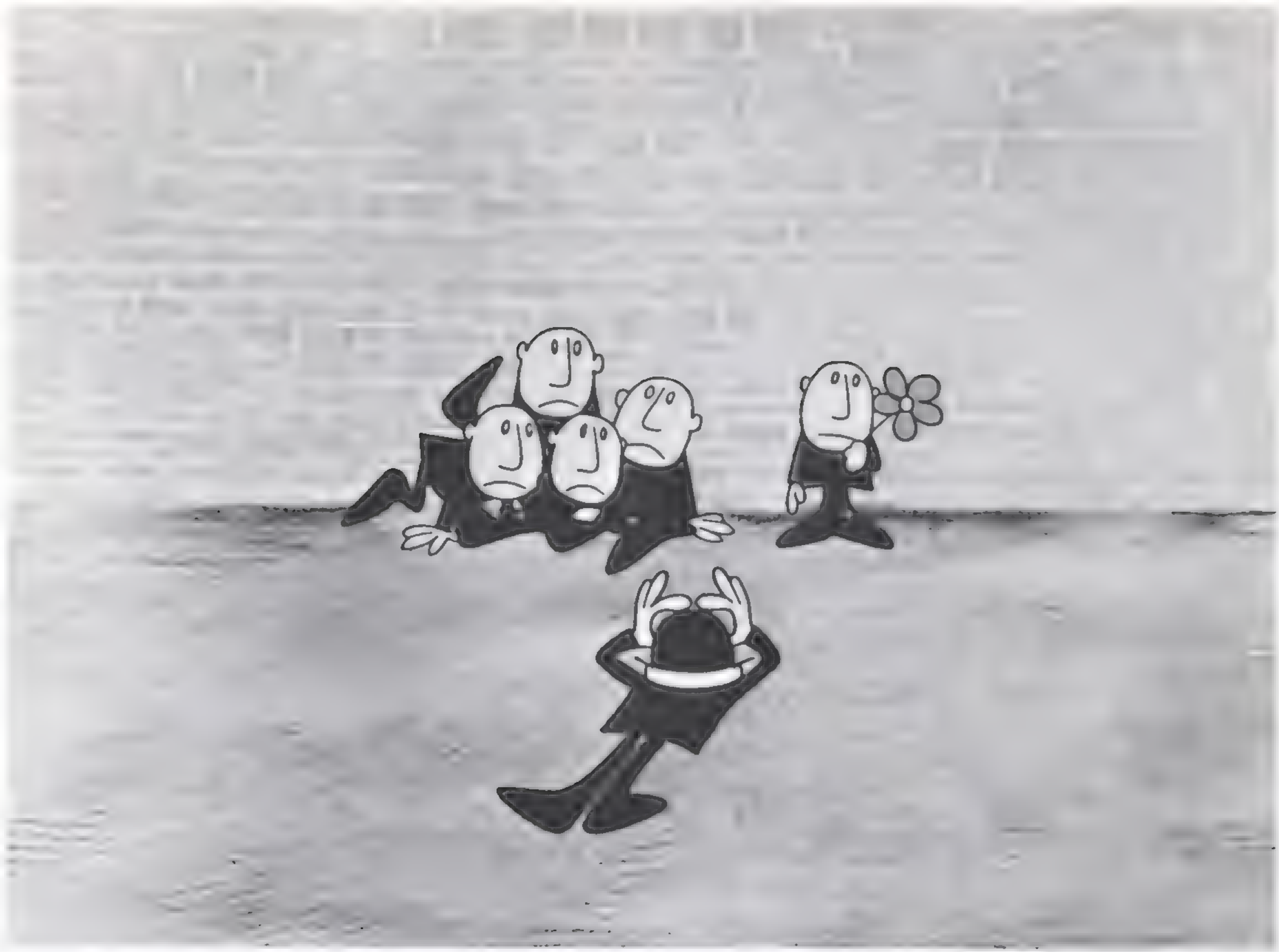
Below: METAMORPHOSIS



1+1 = 1. 85 metres. Script, Design and Direction: Zvonimir Lončarić. Animation: Branislav Nemet. Music: Andjelko Klobučar.

Lončarić's first independent cartoon—and a complete puzzle.

TWIST AGAIN/I OPET TWIST. 280 metres. Script: Ivo Vrbanić and Vladimir Tadej. Direction: Ivo Vrbanić. Design and Animation: Milan Blažeković.



The gruesome tableau of Dovniković's CEREMONY

Backgrounds: Srdjan Matić. Music: Miljenko Prohaska.

Blažeković tracing the twist fad from the stone age through the centuries and back to start again.

1965 Nine cartoons. Awards: *Woof-Woof* was awarded at Oberhausen and Belgrade. *Without Title* won awards at Oberhausen and London. *The Fifth* won awards at London, Vienna and Cracow. *A Visit from Space* was awarded at Leipzig and Trieste. *Far Away I Saw Mist and Mud* won first prize at Belgrade. *Metamorphosis* was awarded at Leipzig and Locarno.

CEREMONY/CEREMONIJA. 101 metres. Script, Direction, Design and Animation: Borivoj Dovniković. Backgrounds: Pavao Štalter. Music: Tomislav Simović.

Dovniković's confused little heroes lined up against a wall to pose for their leader, and they try their fumbling best to help him out. Time out for a flower, to run to the toilet, while the leader glances nervously at his watch. Finally all is ready, a fiendish grin—and the camera opens out to reveal a firing squad. Simović's plinkity-plink piano music is just the right touch to this easy flowing black joke.

MEETING AT THE FASHION SHOW/ KOSTIMIRANI RENDEZ-VOUS. I: 368 metres, II: 369 metres. Script: Borivoj Dovniković and Andre Lušičić. Direction, Design and Animation: Borivoj Dovniković. Backgrounds: Rudolf Borošak and Pavao Štalter. Music: Tomislav Simović.

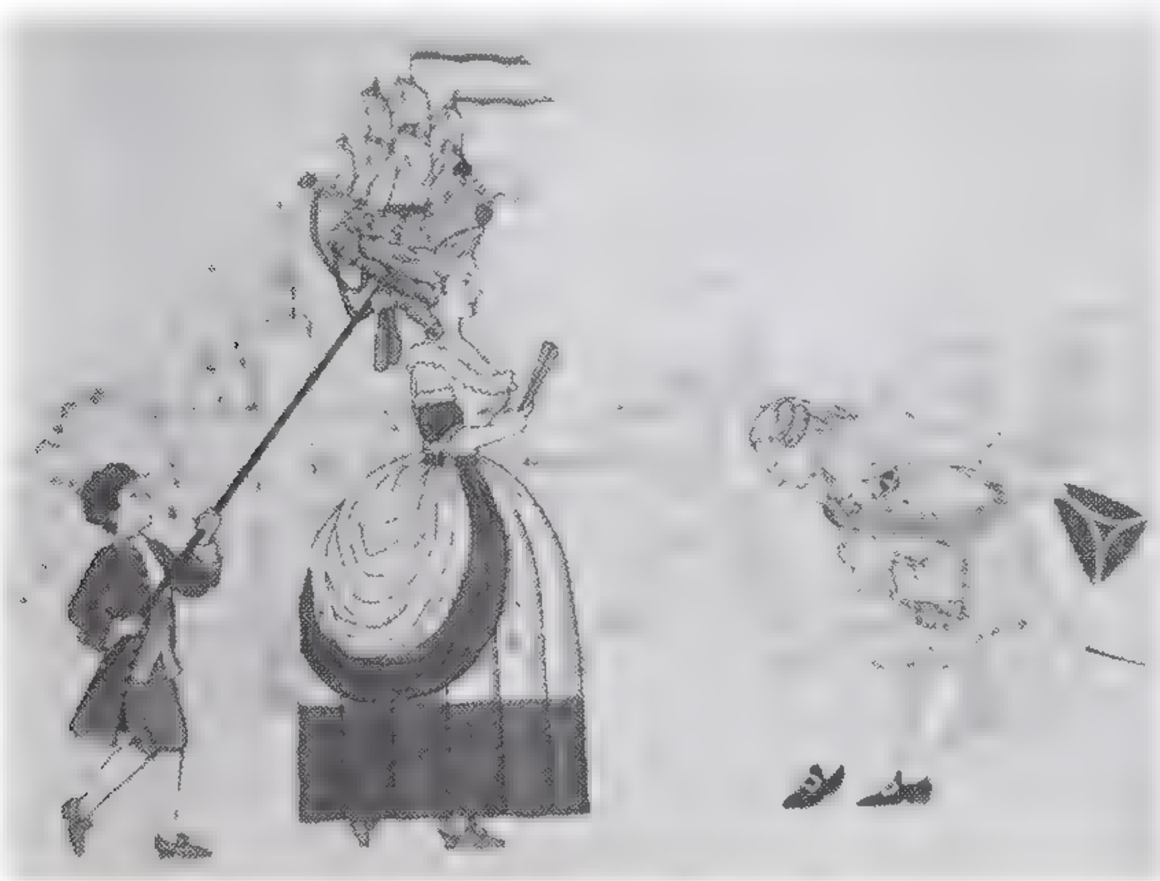
The history of the fashion-plate in two parts. Culled from historical data, Dovniković traces the development of mode from ancient times to the present.

THE MUSICAL PIG/MUZIKALNO PRASE. 265 metres. Script: Zlatko Grgić and Borivoj Dovniković. Direction and Design: Zlatko Grgić. Animation: Zlatko Grgić and Túrido Pauš. Backgrounds: Pavao Štalter. Music: Andjelko Klobučar.

He's a luscious tenor, and encounters with music lovers inevitably produce knives up the sleeve. Finally the singing pig meets a real music comrade, a flute player, and together they perform a duet and disappear over the horizon. Back comes the flute player sucking on a bone. Pick your own moral.

Above: THE DEVIL'S WORK

Below: MEETING AT THE FASHION SHOW



THE DEVIL'S WORK/DJAVOLJA POSLA. 280 metres. Script: Tihomir Ilić. Design and Direction: Zlatko Grgić. Backgrounds: Zvonimir Lončarić. Animation: Zlatko Grgić, Turido Pauš, Rudolf Mudrovčić. Music: Aleksandar Bubanović.

A flawed Grgić, formulated under the supervision of Vukotić. The story follows the Vukotić line of neighbourly quarrels and getting even with tormentors, but has a few familiar touches in the "getting-even" section.

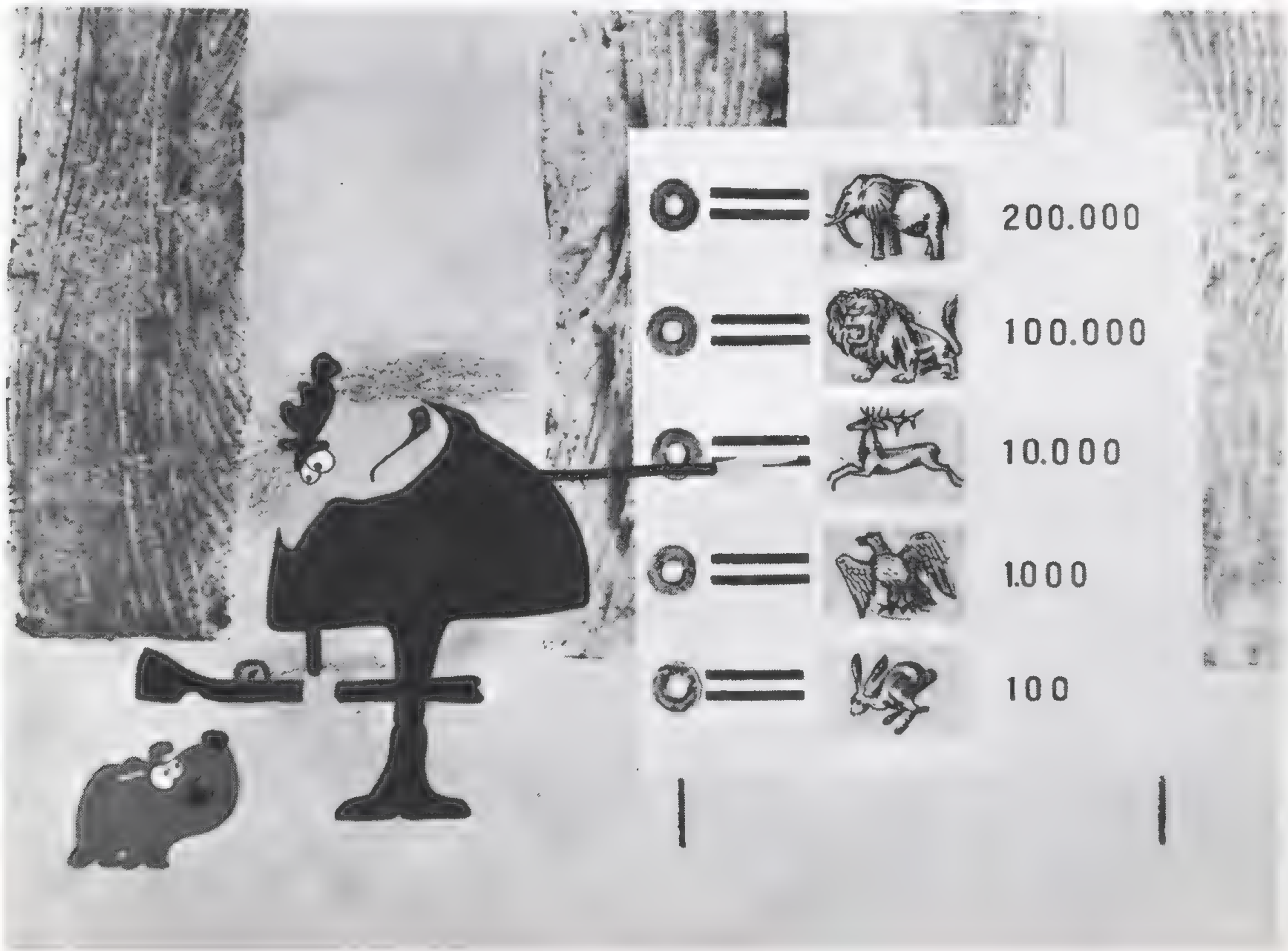
THE KIND-HEARTED ANT/MRAV DOBRA SRCA. 264 metres. Script: Brana Crnčević. Direction, Design and Animation: Aleksandar

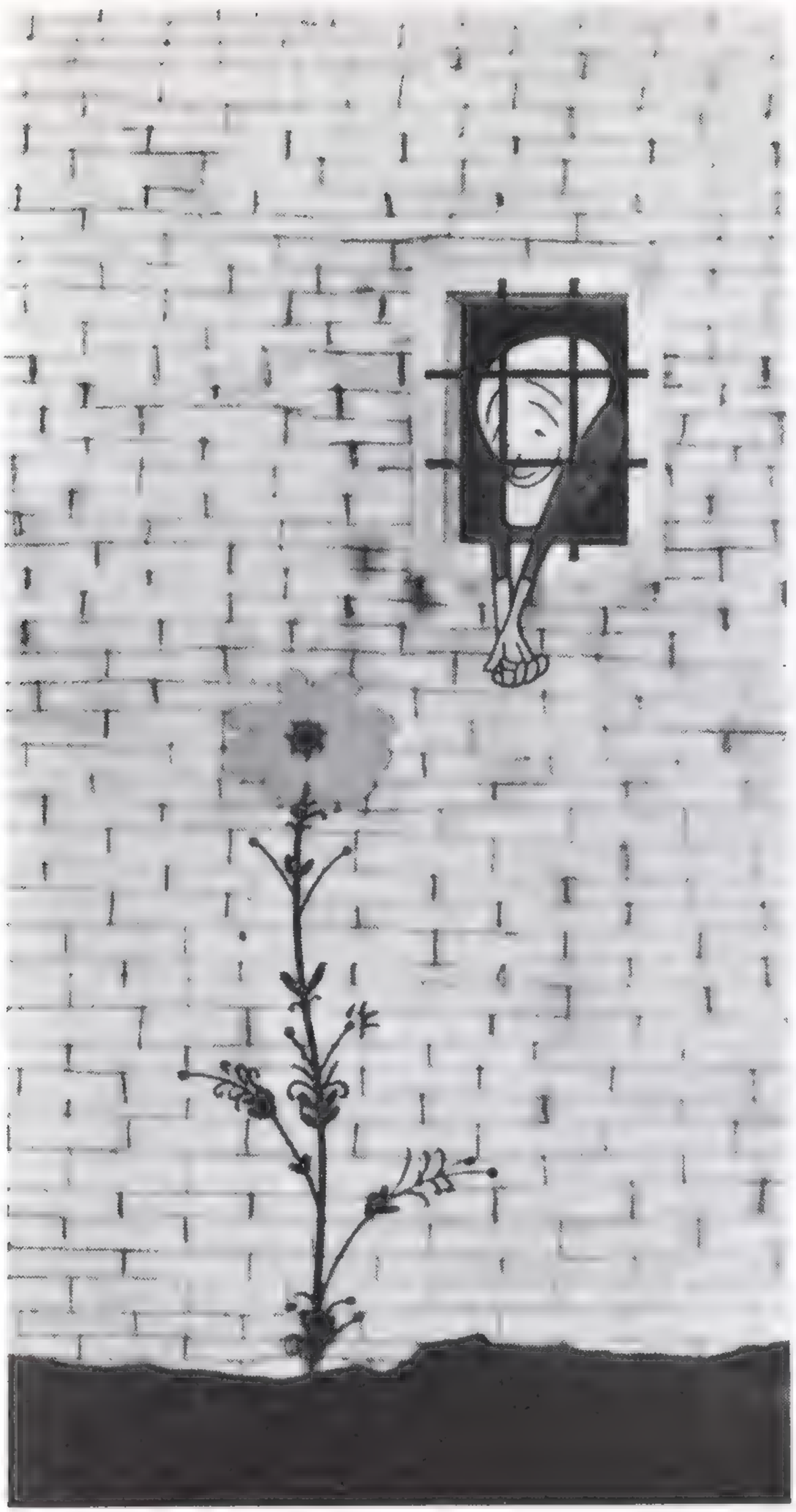
Marks and Vladimir Jutriša. Backgrounds: Pavao Štalter. Music: Miljenko Prohaska. Marks's and Jutriša's best children's story, about an ant whose good intentions cause havoc. When his friend, the cricket, is missed, he disappears from the ant hill to find him. Based on a children's poem by Brana Crnčević.

Below: A MODERN FABLE

A MODERN FABLE/MODERNA BASNA. 275 metres. Script: Šime Šimatović. Design, Direction and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Srdjan Matić. Music: Miljenko Prohaska.

On the "Nature & Co." reserve, animals live in terror of the hunting season, where each hunter can pick his trophy according to his means. A hare escaping from the reserve runs headlong into the perils of a modern city. He turns back to the reserve to die a nobler death.





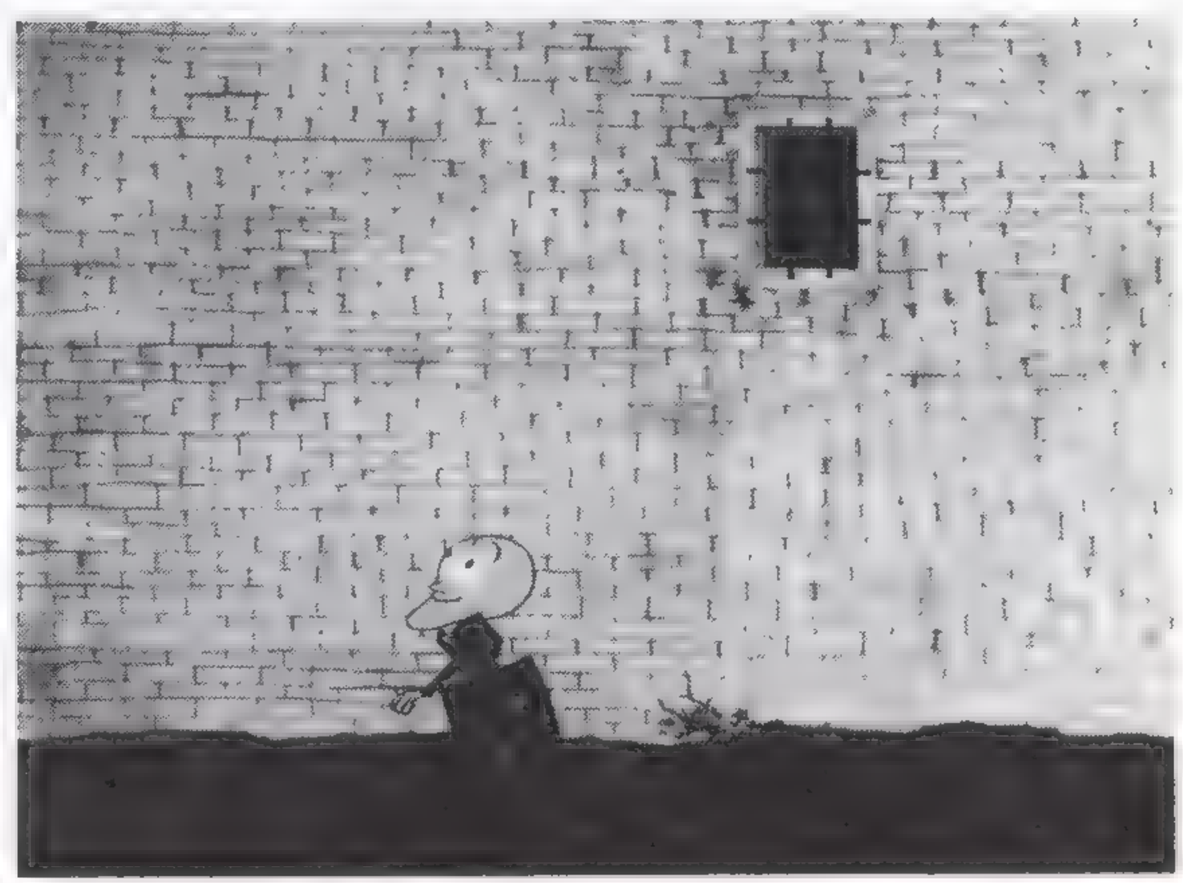
ELEGY/ELEGIJA. 112 metres. Script, Direction, Design and Backgrounds: Nedeljko Dragić. Animation: Nedeljko Dragić and Mirko Fodor. Music: Tomislav Simović.

Dragić's first independent cartoon is more melancholic than satirical, and it is perhaps a key to his humour later in *Diogenes Perhaps* and *Passing Days*. A prisoner watches a red flower stretch itself up below his cell window: it is his only solace in a compressed, isolated existence. Later, when released and the world opens before him, he treads on the flower without noticing. Dragić has poetically marked the distance between physical and spiritual confinement: the man lived better in prison.

THE WALL/ZID. 101 metres. Script, Direction, Design and Animation: Ante Zaninović. Backgrounds: Pavao Štalter. Music: Tomislav Simović.

Zaninović's derisive wit hits hardest in this parable on stubborn determination. Two men face a wall, one passive and the other irritated. After everything else fails the stubborn fellow uses his

Left and below: ELEGY

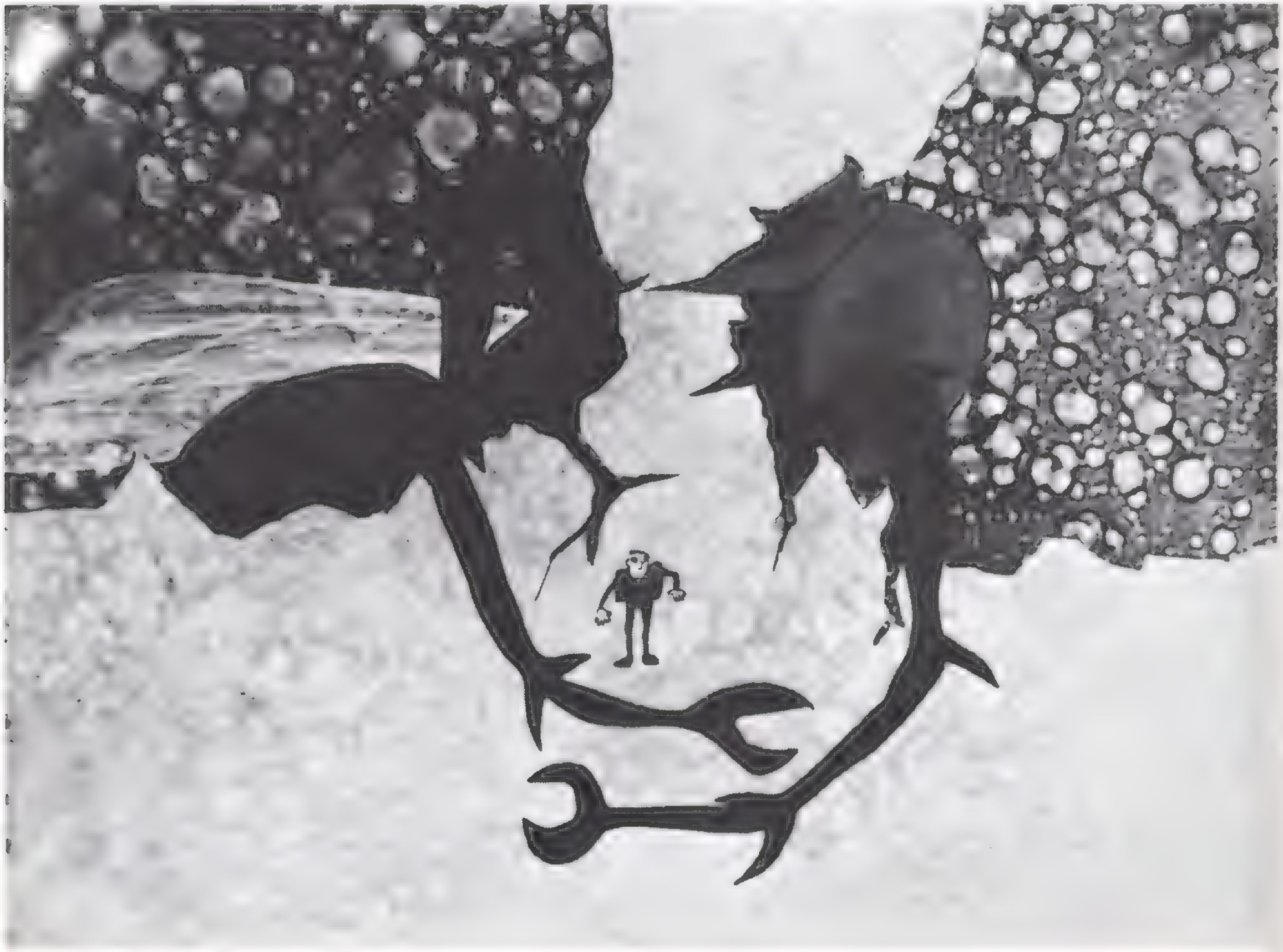


head, and kills himself cracking an opening. The other walks through . . . to another wall. A simple concept rendered adroitly.

CRAZY LEG/LUDA NOGA. 250 metres. Script: Dušan Radović. Direction: Branko Ranitović. Design: Zvonimir Lončarić. Animation: Branislav Nemet. Backgrounds: Pavao Stalter. Music: Boško Petrović.

When a town official falls on the ice, the rest of the townspeople are supposed to follow suit. But Crazy Leg can't fall even when he wants to, and that causes the entire population to direct its energies against one unfortunate individualist. Lončarić's design subtly catches the conformist flavour of a small town.

Below: THE FLY, "Zagreb's most successful cartoon"

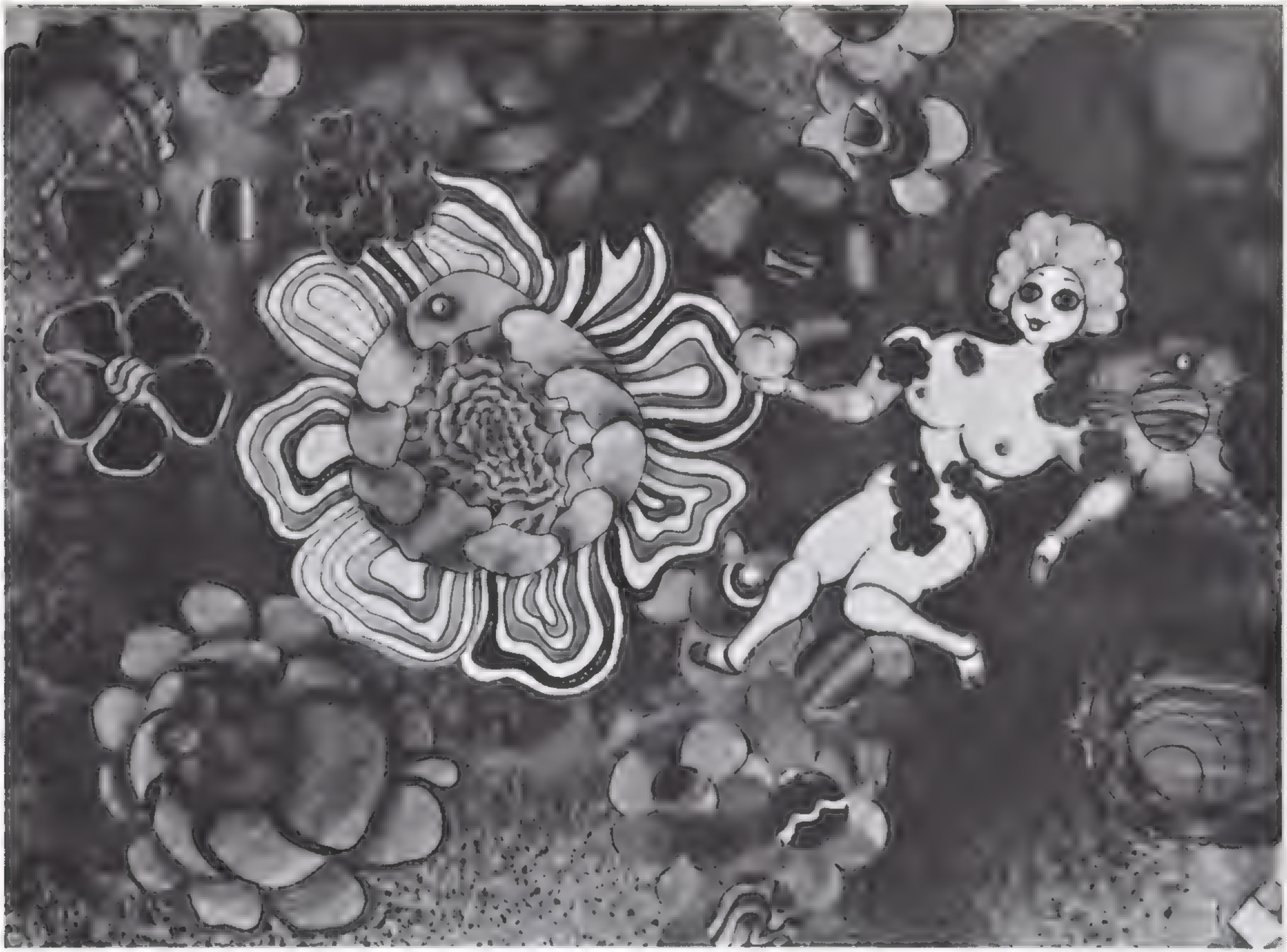


1966 Nine cartoons. Awards: *The Wall* won awards at Locarno, Bergamo and Mamaia. *The Musical Pig* won first prize at Leipzig. *The Kind-hearted Ant* was awarded at Venice.

THE FLY/MUHA. 234 metres. Script: Vatroslav Mimica and Aleksandar Marks. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Pavao Štalter.

A parable on man coming to grips with the cosmic universe, *The Fly* is Zagreb's most successful cartoon. Mimica's script opens with a fly that has to be gotten rid of, but instead it grows in size until it zeroes in on its quarry like a dive bomber. After a sweated-out nightmare, man and fly reach a compromise and take a bow together. Marks is at his best in a forceful expressionistic

Below: Dragić's TAMER OF WILD HORSES, Grand Prix winner at Annecy



Above: Bourek's unmistakable style to the fore in DANCING SONGS

design pleading for humanism amid technology. The soundtrack is important in building an atmosphere of confusion and terror.

TAMER OF WILD HORSES/KROTITELJ DIVLJIH KONJA. 218 metres. Script: Vatroslav Mimica. Design and Direction: Nedeljko Dragić. Animation: Nedeljko Dragić, Fodor Mirko, Željko Cingulin. Backgrounds: Zlatko Bourek. Music: Tomislav Simović.

Mimica and Dragić in an unusual collaboration. To imagine them together is difficult, and the cartoon's strength comes from a matured, confident Dragić. A parable on the harnessing of technological forces in the modern age, the wild beast-turned-monster set against a brilliantly coloured sky charts the thin line between promise and doom.

DANCING SONGS/BEĆARAC. 253 metres. Script, Design and Direction: Zlatko Bourek. Music: Emil Cosseto.

Bourek's highly personal tribute to folklore and wedding songs of his native Slavonia. Primitive art, doll figures dancing to joyous music, a happy mixture of pop and religion—the film pulses with life.

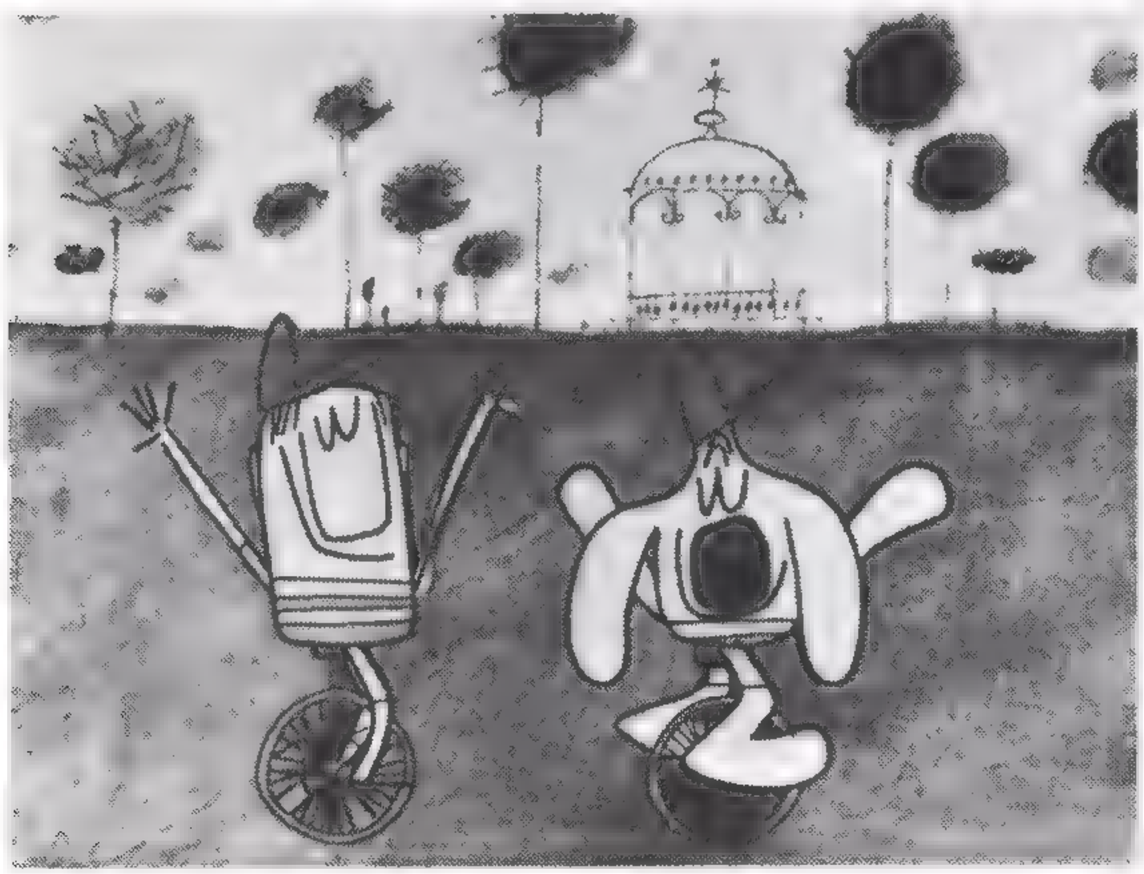
Below: DANCING SONGS

LITTLE AND BIG/MALI I VELIKI. 228 metres. Script, Direction, Design and Animation: Zlatko Grgić. Backgrounds: Rudolf Borošak. Music: Davor Kajfeš.

Chuck Jones in reverse. The cartoon chase between Little and Big just never gets off the ground, for not even the ground is steady. Round and round they go, juggling reason with absurdity, violence with self-analysis. When Little stops Big and asks what's the message in this film, Big responds in Russian "no message," and off they go again. With this cartoon Grgić established himself as the subtlest cartoonist in the studio.

CURIOSITY/ZNATIŽELJA. 228 metres. Script: Dragutin Vunak and Borivoj Dovniković. Design, Animation, Backgrounds and Direction: Borivoj Dovniković. Music: Tomislav Simović.

A tug at the most human of weaknesses, curiosity, testing a cross-section of humanity—all curious to know what the contents of a bag on a park bench are. As the gag has already been over-extended, the bag is picked up and popped.



A DOG'S LIFE/PASJI ŽIVOT. 279 metres. Script: Boris Kolar. Design, Animation and Direction: Zdenko Gašparović. Music: Andjelko Klobučar.

Once upon a time there was a man and his dog who shared everything . . . A lighthearted tale on friendship, communication, love—all the passwords of today's culture getting a working over in a narrative style similar to England's Bob Godfrey and Canada's Don Arioli. But to hear it coming from Yugoslavia gives the Zagreb cartoon a decidedly Western flavour.

At left: A DOG'S LIFE

ALL THE WISHES OF THE WORLD/SVE ŽELJE SVIJETA. 285 metres. Script and Direction: Vladimir Tadej. Design and Animation: Martin Pintarić. Backgrounds: Rudolf Borošak. Music: Tomislav Simović.

After many scripts, Tadej's first directed film with the assistance of designer Pintarić. In the old narrative vein of two friends quarrelling popularised by Vukotić, this one has Little getting angry at Long who always receives doubles on his wishes from a magic fish. It ultimately ends in bomb-throwing and destruction.

Below: Agony in ALL THE WISHES OF THE WORLD

RESULT/REZULTAT. 225 metres. Script, Design, Animation and Direction: Ante Zaninović. Music: Tomislav Simović.

A man digs a hole to plant a tree, while neighbours gawk and giggle. After watering the seed, nothing grows—and he is taken to an insane asylum in a fit of rage. Up grows a beautiful tree.

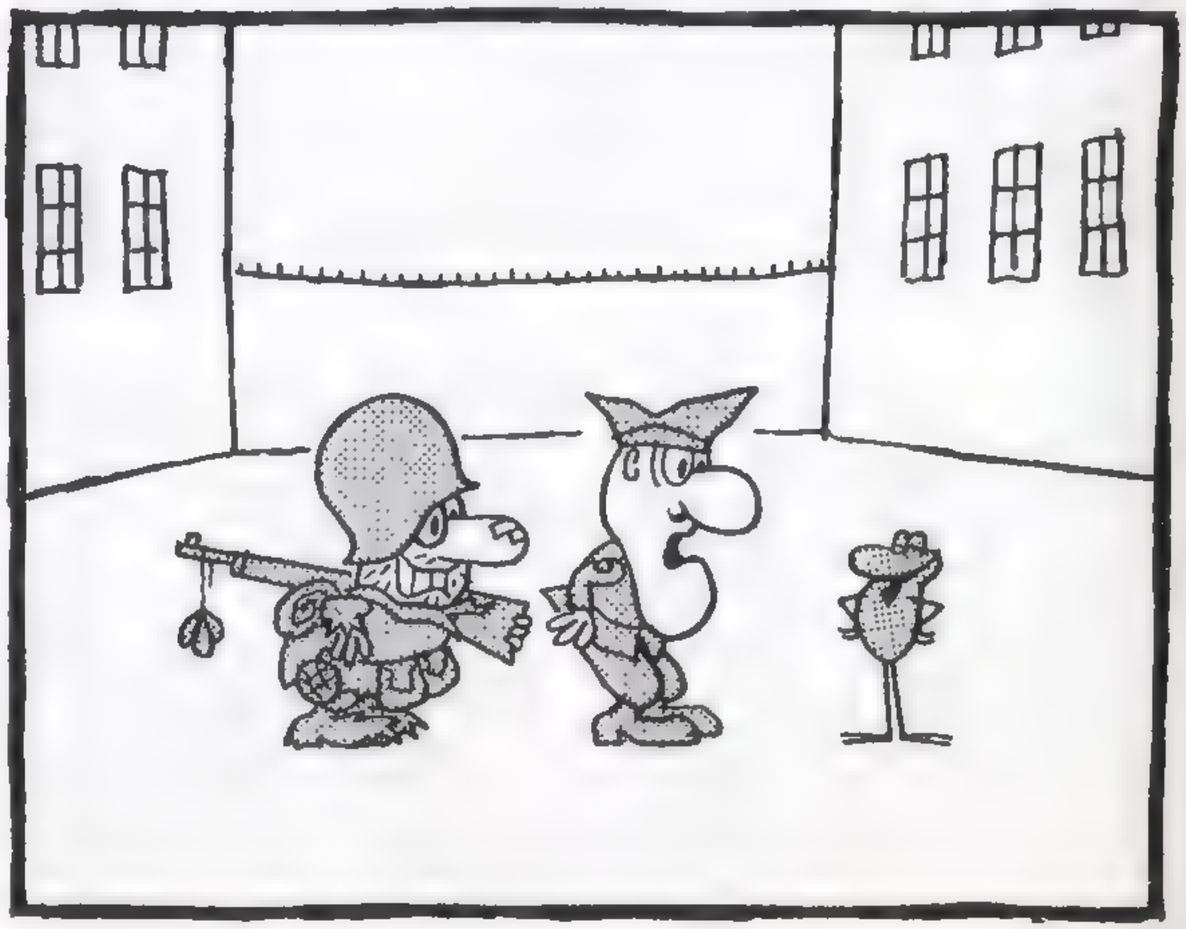
CRAZY STORY/PRIČA BEZ VEZE. 283 metres. Script, Design, Animation and Direction: Ante Zaninović. Backgrounds: Branko Varadin. Music: Aleksandar Bubanović.

Something like the nonsense song "I Know an Old Lady Who Swallowed a Fly . . .," the chain reaction in Zaninović's nonsense cartoon begins with a dog chasing a cat and ends up with a proclamation from the king for all dogs to stop casing cats.

1967 Ten cartoons. Awards: *Curiosity* won first prize at Leipzig and was awarded at Cracow and Belgrade. *The Fly* won first prize at Oberhausen and was awarded at Belgrade and Trieste. *Tamer of Wild Horses* won first prize at Annecy. *Dancing Songs* was awarded at Belgrade.

KREK (THE SERGEANT). 265 metres. Script: Borivoj Dovniković and Zlatko Bourek. Design,

Below: Economy of line in Dovniković's THE SERGEANT



Direction and Animation: Borivoj Dovniković. Backgrounds: Rudolf Borošak.

Dovniković's salute to all the sergeants of the world. New recruit Mak shares a resemblance to Schweik. His failing spirits in boot camp are constantly revived by a pet frog, Krek, who escapes with him over hills bedecked with beautiful flowers and women. The sergeant is finally driven to a frenzy by the alien and the incomprehensible. A masterful blend of humour and psychology, this is Dovniković at his best.

TOLERANCE/TOLERANCIJA. 251 metres. Script and Direction: Zlatko Grgić and Branko Ranitović. Design and Animation: Zlatko Grgić. Music: Davor Kajfeš. Co-production with Atlantic film, Zurich.

Witty and subtle, a thesis on intolerance down through the centuries in national, social, religious and political contexts. The outsider broods quite alone, so long as he is the victim. But when others join him, they are liable to play the same games as their oppressors. *Tolerance* is a continuation of the

Above: TOLERANCE

logic begun in *The Fifth*, in which a loud tuba penetrates the reserve of a string quartet.

INVENTOR OF SHOES/IZUMITELJ CIPELA. 251 metres. Script: Zlatko Grgić and Borivoj Dovniković. Design, Animation and Direction: Zlatko Grgić. Backgrounds: Branko Varadin. Music: Aleksandar Bubanović. Co-production with Windrose Dumont Time, Cologne.

The modest beginnings of the *Professor Balthasar* series, in which the eccentric inventor creates a pair of shoes to help out a postman with sore feet, a bumbling athlete, and a bird who can't fly. Later his friends repay his kindness. Friendship is the framework on which the entire series is built. (See *Professor Balthasar* series.)

DIOGENES PERHAPS/MOŽDA DIOGEN. 276 metres. Script, Design and Direction: Nedeljko

Above: INVENTOR OF SHOES, precursor of the Professor Balthasar series

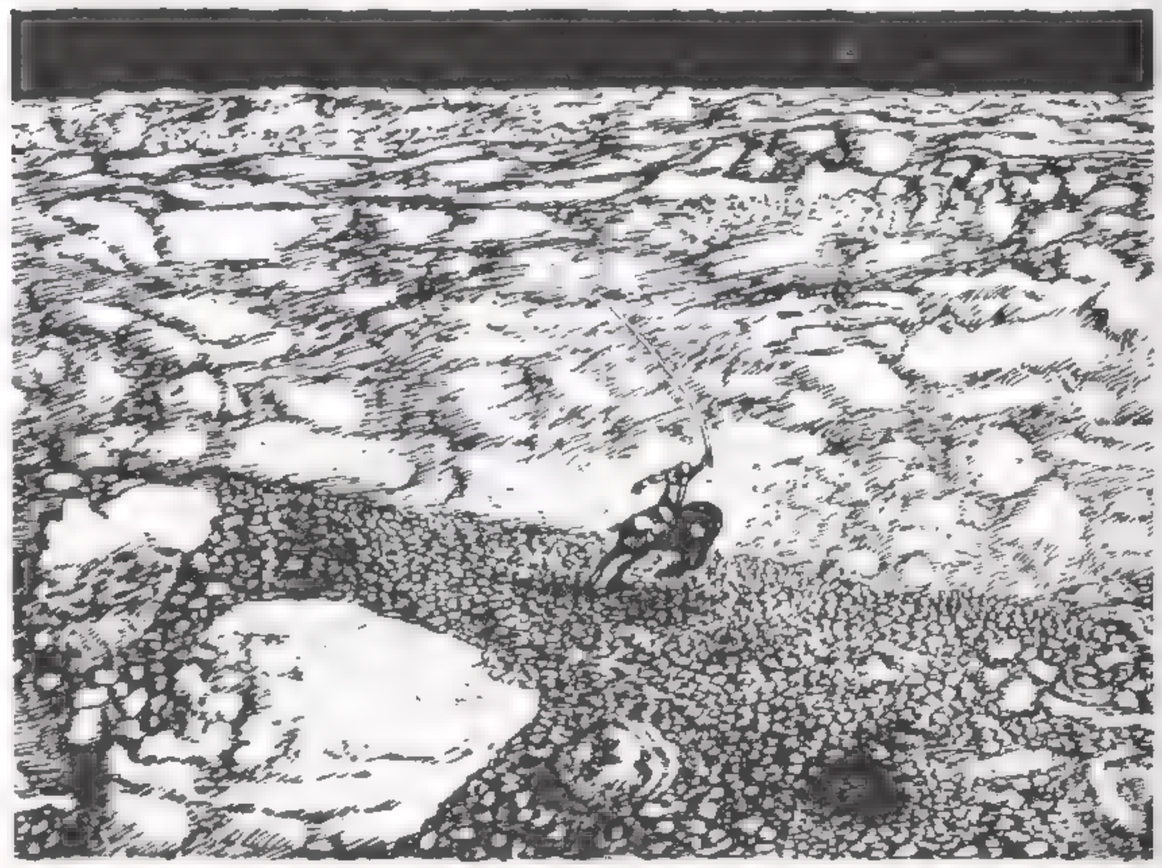
Dragić. Animation: Vladimir Jutriša. Backgrounds: Srdjan Matić. Music: Tomislav Simović.

The search for happiness amid the absurdities of today. A confused little fellow carrying a bag on a stick, Diogenes perhaps (a Charlie Chaplin in miniature) scurries through a series of Saul Steinberg situations looking for something familiar to applaud. Full of poetic symbols and sight gags, the best includes a toast to the Last Supper with a thermos bottle and an open window pouring evening stars and black ink across the wanderer's feet. Dragić at his melancholy best.

CAPTAIN ARBANAS MARKO/KAPETAN ARBANAS MARKO. 219 metres. Script, Design, Backgrounds and Direction: Zlatko Bourek. Animation: Zlatko Sačer. Music: Tomislav Simović.

Inspired by the Albanian folk song "They Got Him," the richly painted, decorated story of a cruel captain who rapes and plunders in the Middle Ages. One evening he conquers a valley where

Below: CAPTAIN ARBANAS MARKO (two shots)

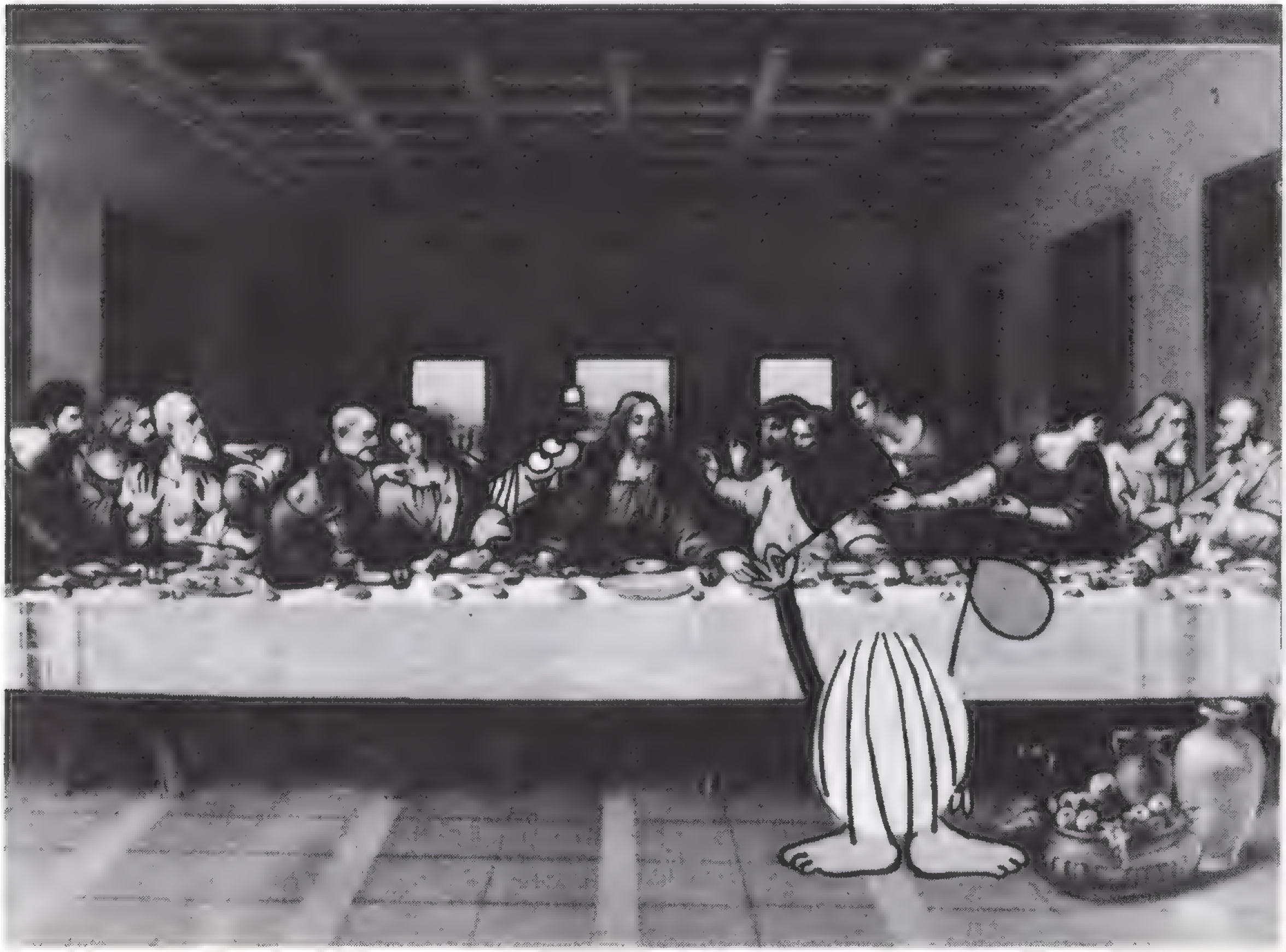


three beautiful sisters live, takes them by force, and after a night of drunkenness is awakened to a death agony by crucifixion at the hands of three knights. The "sisters" have revenged his cruelty. Bourek's world of chilling fantasy and imagination.

OF HOLES AND CORKS/O RUPAMA ČEPOVIMA. 260 metres. Script, Design, Animation and Direction: Ante Zaninović. Backgrounds: Pavao Štalter. Music: Branimir Sakač.

Zaninović's egoist takes on the universe! He is seated in an enclosed, castle-like surrounding reading his paper, when small volcanoes begin to erupt at his feet. Each is promptly plugged, and then released to play musical volcanoes. But mastery is an illusion: the earth quakes its displeasure.

Below: The outrageous satire of Dragić's PASSING DAYS



Above: bare background effectively employed for BOXES

FEET/NOGE. 265 metres. Script, Design, Animation and Direction: Ante Zaninović. Backgrounds: Zvonimir Lončarić. Music: Tomislav Simović.

A beach quarrel between two simpletons over a giant shoe that ends expectedly with Gulliver returning from one of his travels. Squash!

BOXES/KUTIJE. 216 metres. Script, Design and Direction: Pavao Štalter. Animation: Zlatko Grgić. Music: Andjelko Klobučar.

Štalter's first independent film, about two men popping in and out of safety-match boxes in search of each other. The endless, senseless circles that humanity puts itself through without rhyme or reason is further complicated when a third man appears.

DISCOVERER/OTKROVITELJ. 263 metres. Script, Animation and Direction: Boris Kolar. Backgrounds: Pavao Štalter. Music: Branimir Sakač.

Kolar satirises man's weakness for trying constantly to outdo himself to the point of destruction. In three separate stories he traces mankind's efforts to emerge from darkness: the search for a lightbulb in a dark room, discovery of fire by striking flint, and exploration of space. In each instance the forces of nature rebel.

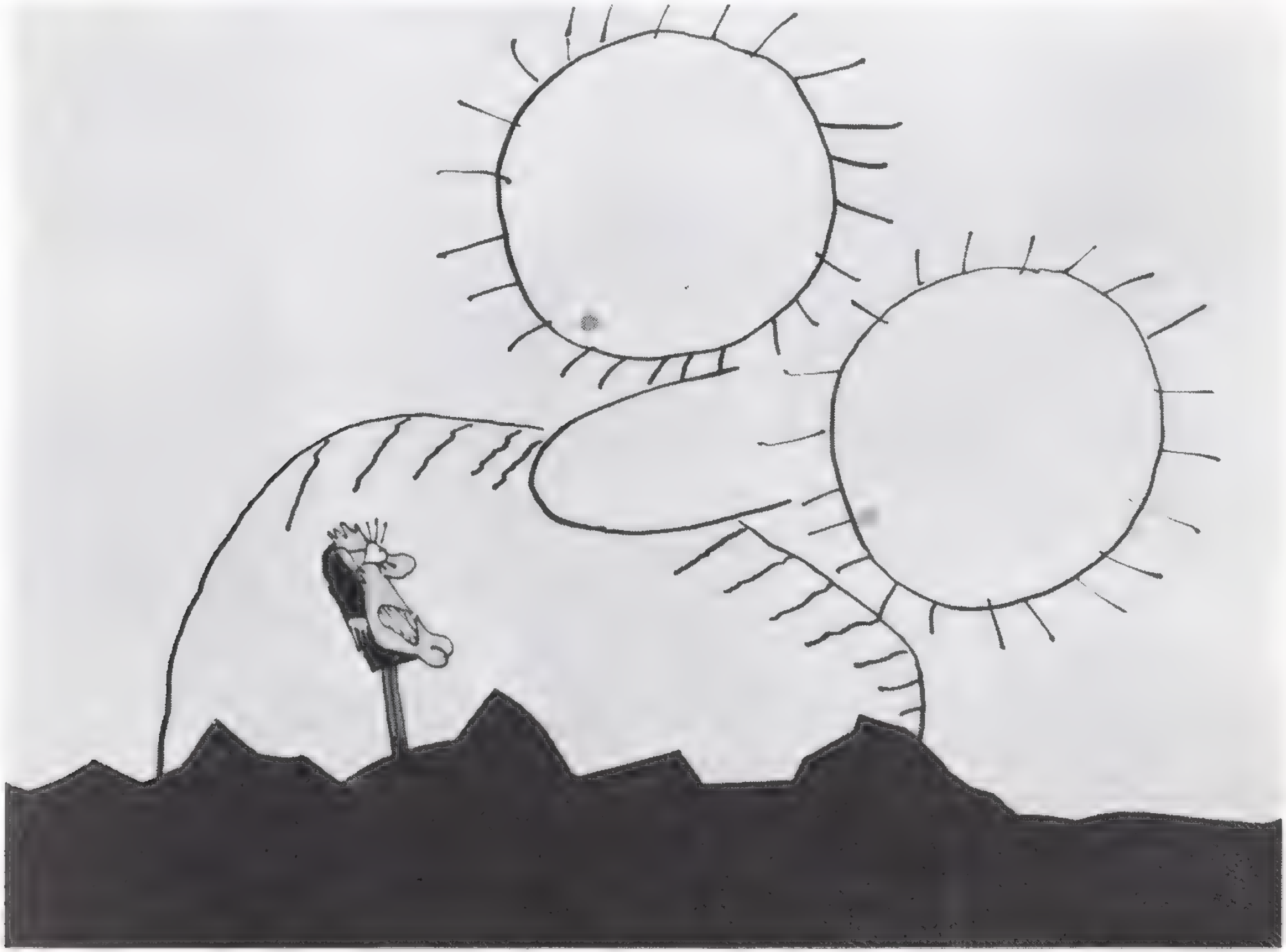
At left: FEET

SISYPHUS/SIZIF. 253 metres. Script: Boris Kolar. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Rudolf Borošak.

The philosophical line begun in *The Fly* explores the consequences of non-compromise with simple objects in a room. A lonely occupant in an apartment is suddenly attacked by desk drawers, a window shade, a chair—until intimidated to commit suicide.

1968 Seven cartoons. One cartoon for *Professor Balthasar* series. Awards: *Captain Arbanas Marko* won first prize at Oberhausen and special diploma at Mamaia. *Krek* won Silver Bear at Berlin. *Inventor of Shoes* won first prize at Mamaia. *Tolerance* won Ghandi Award at Berlin. *Stain on the Conscience* won first prize at Cork. *Opera Cordis* won *Fipresci* award at Bergamo.

Below: DISCOVERER



STAIN ON THE CONSCIENCE/MRLJA NA SAVJESTI. 456 metres. Script: Dejan Djurković, Vuk Babić, Marko Babac. Design and Direction: Dušan Vukotić. Animation: Vladimir Jutriša. Photography: Djordje Nikolić. Music: Tomislav Simović. Starring: Slavko Simić. Co-production with Dunav Film, Belgrade.

Shot entirely in live-action with animation painted on the film: an experiment stemming from the live-action sequences in the earlier *Play*. A tired, washed-out individual is publicly menaced by a red glob that keeps erupting within him, his conscience, which grows, pursues him, and forms a solid wall preventing escape. He falls exhausted and the glob is bottled up again . . . temporarily.

OPERA CORDIS. 270 metres. Script, Design, Direction and Animation: Dušan Vukotić. Backgrounds: Srdjan Matić. Photography: Oktavijan Miletić, Teofil Bašagić. Music: Tomislav Simović.

Below: live action and animation blended in Vukotić's A STAIN ON THE CONSCIENCE

Above: GORILLA'S DANCE

Vukotić in full form. The satire on Dr. Barnard's heart transplants revives the drama of love and jealousy exploited in *Ersatz*. this time the husband spending his nocturnal hours chasing and opening his wife's heart to see what's inside—it's a rival with a big red moustache! The husband gets sewed in as a prisoner of love. Vukotić combines live-action photography with a surrealistic display of ears, mouths, hearts and various erotic symbols.

GORILLA'S DANCE/PLES GORILLA. 250 metres. Script and Supervision: Dušan Vukotić. Design, Animation and Direction: Milan Blažeković. Backgrounds: Branko Varadin. Music: Andjelko Klobučar. Co-production with Contemporary Films McGraw-Hill, New York.

The difference between man and ape is supposed to be the brain, but a male and female gorilla manage to get along better than their trainers. The Vukotić world of battling rivals starts off with dancing gorillas, who rebel against their

warring masters when not allowed the politeness of good manners. Blažeković's first try as an independent director, and a good one.

TWIDDLE-TWADDLE/KLIZI-PUZI. 223 metres. Script, Design, Animation and Direction: Zlatko Grgić. Music: Tomislav Simović. Co-production with Rinco Film, Munich.

What is a children's cartoon? In Grgić's terms the comedy of the absurd: an animal with big shoes and three heads, a dirt spot swinging between coat-hanger legs, and a hundred feet supporting an alligator suitcase. Imagine a thingamagig dreamed up by a four-year-old miraculously escaping the clutches of a hundred thirsty polyglobs—and you'll come pretty close to *Twiddle-Twaddle.* Grgić's most original and delightful cartoon.

BETWEEN LIPS AND GLASS/IZMEDJU USANA I ČAŠE. 272 metres. Script and Direction: Dragutin Vunak. Design and Backgrounds: Zvonimir Lončarić. Animation: Zlatko Sačer. Music: Tomislav Simović. Co-production with Corona Cinematografica, Rome.

Taken from a poem by Frano Alfirević, *Between Lips and Glass* sketches life as one long funeral procession to death. But far from being bleak and pessimistic, Lončarić graces the film with a profoundly religious message reminiscent of religious pilgrimages in the Age of Faith.

A SMALL MERMAID/MALA SIRENA. 280 metres. Script: Ranko Munitić, Aleksandar Marks. Design, Animation and Direction: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Rudolf Borošak. Music: Andjelko Klobučar.

The Hans Christian Andersen tale about a mermaid who makes the mistake of falling in love with a prince she saved in a shipwreck. Technically a very beautiful film, with the movements of the

Below: A SMALL MERMAID

sea and nordic settings echoing a muted expressionism. Only the bitter-sweetness of the tale is missing.

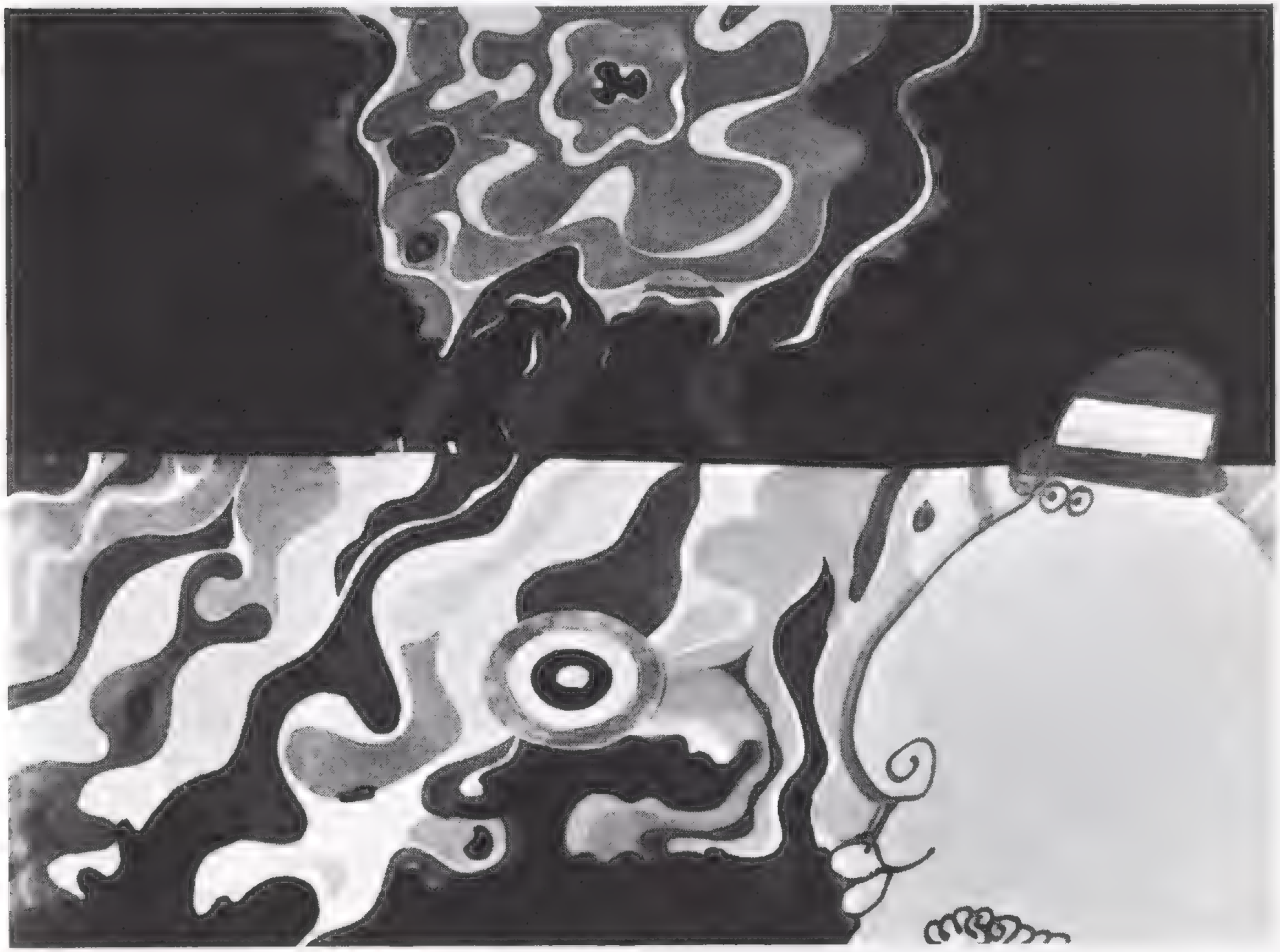
DIALOGUE/DIJALOG. 211 metres. Script, Design, Animation and Direction: Boris Kolar. Music: Tomislav Simović.

Another Kolar-Kafka, blending fast-action, pixillated live photography with animation to explore human paralysis.

FLYING FABIAN/LETEČI FABIJAN. 274 metres. (See *Professor Balthasar* series.)

1969 Ten cartoons. Eleven cartoons for *Professor Balthasar* series. Twenty-two mini mini cartoons. Awards: *Passing Days* won first prize at Oberhausen. *Opera Cordis* won first prize at Belgrade and Atlanta.

Below: Boris Kolar's DIALOGUE



PASSING DAYS/IDU DANI. 278 metres. Script, Design, Animation and Direction: Nedeljko Dragić. Backgrounds: Rudolf Borošak. Co-production with Corona Cinematografica, Rome.

Dragić at his sharpest and blackest. Drawing from social and political events appearing every day in the newspapers, he recounts the misfortunes of a citizen who wants to read his paper in privacy. He is prevented by policemen, snoopers, salesmen, his wife's lovers and screeching kids, tanks, waves of demonstrators, and various natural and physical forces moving across his small terrain at madcap speed. He is beleagured, pushed, beaten, and betrayed by an angelic fairy in oversize shoes who offers him an exploding apple. The most powerful cartoon to emerge from Zagreb.

THE SPIDER/PAUK. 280 metres. Script: Aleksandar Marks, Ranko Munitić. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Pavao Štalter. Music: Andjelko Klobučar.

The Spider closes the trilogy begun by *The Fly*

Top of page: PASSING DAYS. At left: FLYING FABIAN, an early Professor Balthasar cartoon

and continued in *Sisyphus*. Containing the strongest moral message of the three, its tone is black: a lone human in a dark cave is tormented by a spider, which he turns on and destroys. He changes into a spider himself.

SCABIES. 169 metres. Script, Direction, Drawing and Animation: Zlatko Grgić and Pavao Štalter. Music: Tomislav Simović.

Drawing their inspiration from the same source as Marks's and Jutrisa's *The Spider* and Dragić's *Passing Days*, Grgić and Štalter deplore the presence of Big Brothers in the world and predict a dissolution of power if enough little people escape from underfoot.

ARS GRATIA ARTIS. 251 metres. Script, Direction, Design and Animation: Dušan Vukotić. Backgrounds: Rudolf Borošak. Music: Tomislav Simović. Co-production with Janus Films, New York.

The most philosophical of Vukotić's films, it questions why an amateur performer (the common man?) will do anything for applause—including swallowing glass, razor blades and phonograph records. Vukotić put an ad in the newspaper requesting amateur flame and glass swallowers, and picked the best from a score of candidates for live-action material. The animation part concerns a magician swallowing himself to satisfy the public's appetite.

MASK OF THE RED DEATH/MASKA CRVENE SMRTI. 267 metres. Script: Zdenko Gašparović, Branko Ranitović. Direction: Pavao Štalter and Branko Ranitović. Design and Backgrounds: Pavao Štalter. Animation: Pavao Štalter and Vladimir Jutriša. Music: Branimir Sakač. Co-production with Contemporary Films/ McGraw-Hill, New York.

Štalter's remarkable hand-painted evocation of Edgar Allan Poe's haunting tale of famine and plague. It sketches a chilling atmosphere of death and mystery against a background of extraordinary beauty and sensitivity. Štalter has captured more of the elusiveness of the moody poet than any other film-maker.

ESCAPE/BIJEG. 178 metres. Script, Design and Direction: Zvonimir Lončarić. Animation: Zlatko Sačer. Music: Tomislav Simović. Co-production with Corona Cinematografica, Rome.

Clocklike figures move on a city square in repetitive fashion. Two men on bicycles break the pattern and move to another square, where clocklike figures also move in repetitive patterns. There is no escape from automation in modern life.

SPECIALISTS/STRUČNJACI. 252 metres. Script: Don Arioli. Design and Direction: Boris Kolar. Animation: Boris Kolar and Turido Pauš. Backgrounds: Branko Varadin. Music: Ozren Depolo. Co-production with the National Film Board of Canada.

Everyone is a specialist in today's world and maybe that's the problem. Four specialists—a female bricklayer, a hole-digger, a sky-hooker, and a Freudian psycho-analyst—try to solve the problem of communication between the various arts. Solutions complicate things more, and finally the psycho-analyst runs off with the bricklayer.

Below: MASK OF THE RED DEATH

STRANGE BIRD/ČUDNA PTICA. 275 metres. Script: Borivoj Dovniković and Dragutin Vunak. Design and Direction: Borivoj Dovniković. Animation: Vjačeslav Kotjonočkin. Backgrounds: Vladimir Morozov. Music: Tomislav Simović. Co-production with Sojuzmultifilm, Moscow.

An off-beat adventure into Disney's animal world. A strange bird without an egg in her nest settles for an alarm clock as offspring. When it stops ticking a crisis sets in.

AT THE TOP/NA VRHU. 120 metres. Script, Direction, Design and Animation: Zlatko Pavlinić. Music: Andjelko Klobučar.

A human irrationally climbs to the top of a pile of rocks, kicks them around for fun, and tumbles down under them.

Below: ON THE BOTTOM

ON THE BOTTOM/NA DNU. 178 metres. Script, Direction, Design and Animation: Zlatko Pavlinić. Music: Andjelko Klobučar.

A creature on the bottom of a hole struggles to get out of his confined space. He finally stretches his way into . . . the grave of his neighbour.

See end of chapter for ***PROFESSOR BALTHASAR*** films and ***MINI MINI*** cartoons.

1970 Six cartoons. Six compilations of mini mini films. Awards: *Ars Gratia Artis* won first prize at Belgrade. *Mask of the Red Death* was awarded at Belgrade and Mamaia. *Opera Cordis* was awarded at Mamaia. *The Spider* was awarded at Trieste. *Between Lips and Glass* was awarded at Mamaia.

THE FLOWER LOVERS/LJUBITELJI CVIJEĆA. 292 metres. Script, Design, Direction and Animation: Borivoj Dovniković. Backgrounds: Nedeljko Dragić. Camera: Zlatko Sačer. Music: Ozren Depolo. Co-production with Corona Cinematografica, Rome.

A jab at people who prefer prank flowers over real ones, but under Dovniković's hand it turns into the Battle of the Century and demolishes an entire city. It begins when an old man can't sell his home-grown beauties and mixes a new formula to make them pop—instant success. The demand grows for bigger and bigger explosions.

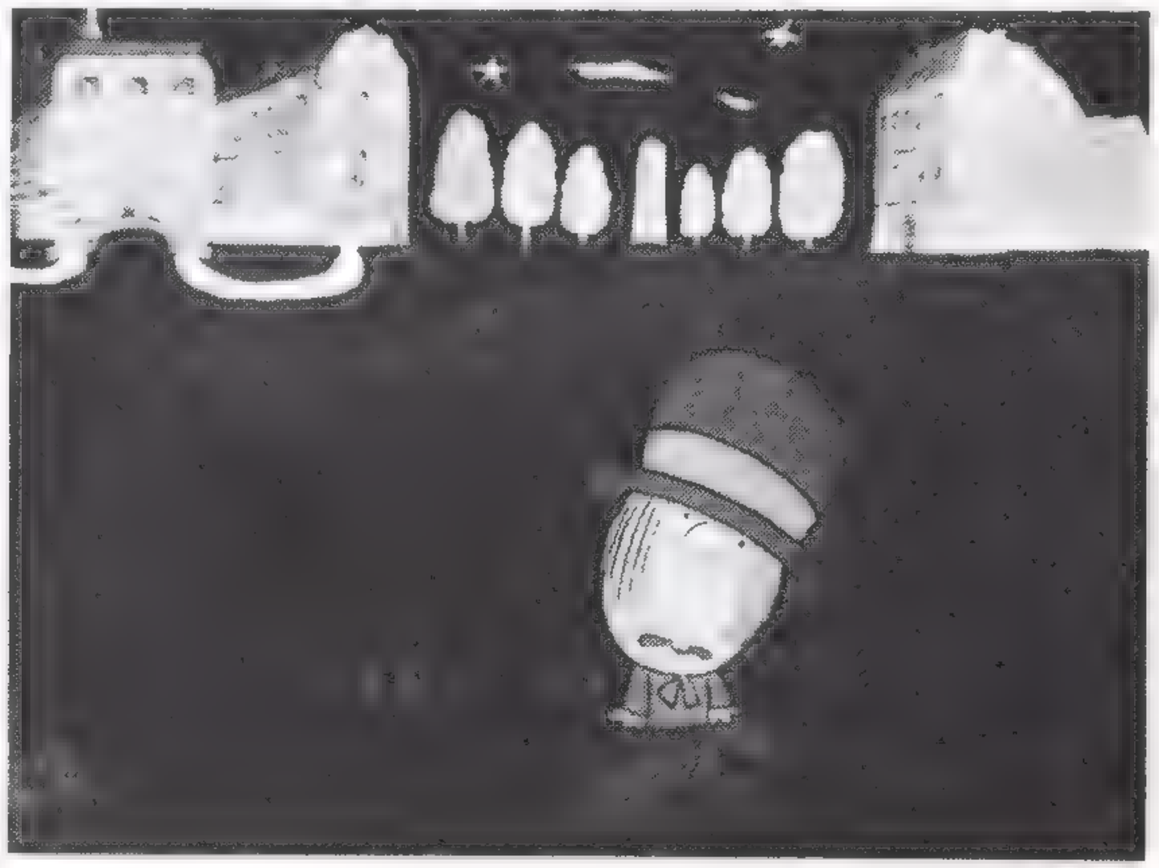
TIME OF THE VAMPIRES/VRIJEME VAMPIRA. 248 metres. Script: Ranko Munitić, Nikola Majdak. Design and Direction: Nikola Majdak. Camera: Frano Malogorski. Backgrounds: Dušan Petričić. Music: Vojislav Kostić. Co-production with Dunav Film, Belgrade.

Ghosts and vampires on a lark in the neighbourhood cemetery. The screwy bunch carouses merrily through the night at a nearby pub, while living creatures pass by in tears and mourning. One weirdo catches up on *Kama Sutra* in the bushes, chalking up conquests on a gravestone.

THE MAN WHO HAD TO SING/ČOVJEK KOJI JE MORAO PJEVATI. 265 metres. Script:

Below: THE FLOWER LOVERS

Below: THE MAN WHO HAD TO SING



Nedeljko Dragić. Design and Direction: Milan Blažeković. Backgrounds: Rudolf Borošak. Camera: Zlatko Sačer. Music: Tomislav Simović. Co-production with Mass Media Associates, Baltimore.

A dull-witted creature sings an inane tune over and over from cradle to grave, torturing parents, policemen, music teachers, and man-hungry females. The entire population revolts, but our hero gets in a last yah-yah as he slams shut the gravestone.

SCHOOLING/ŠKOLOVANJE. 240 metres. Script and Direction: Zlatko Bourek and Zlatko Sačer. Camera: Zlatko Sačer. Backgrounds: Zlatko Bourek. Music: Tomislav Simović. A pop art film, about odd-looking birds spreading discordant harmony.

A BEE HAS BEEN BORN/PČELICA JE RODJENA. 259 metres. Script: Ranko Munitić, Aleksandar Marks. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Music: Tomislav Simović.

The newest bee in a busy hive is more interested in investigating the world than working. An attempt at a series in the vein of *The Kind-hearted Ant,* built around the girl bee's propensity for enjoying life.

Below: SCHOOLING

IN THE SPIDER'S WEB/U PAUKOVOJ MREZI. 251 metres. Script: Aleksandar Marks. Direction, Design and Animation: Aleksandar Marks and Vladimir Jutriša. Backgrounds: Rudolf Borošak. Music: Tomislav Simović.

Off on her own again instead of collecting honey, the little bee rights a top-heavy beetle and in return is saved from a spider's web.

LARGO. 194 metres. Script: Milan Blažeković, Branko Ilić. Design and Direction: Milan Blažekovic, Branko Ilić. Backgrounds: Branko Varadin, Srdjan Matić. Camera: Teofil Bašagić.

A compilation of mini mini films around the theme of a man on a desert island, the title taken from the movie *Key Largo.* (See *Mini Mini* series.) Some of the better gags are built around a passing ship. The castaway is snoozing when a ship approaches—he digs a hole to hide until it passes. A ship is sinking on the horizon, the castaway hurries to help in his rubber raft—and disappears

Below: SCHOOLING

on the horizon as hundreds clamour after the little boat. A ship appears, the castaway sinks it with a cannon—and hangs another flag on the palm tree. And when a woman swims ashore—her huge weight sinks the island!

PORTRAITS/PORTRETI. 260 metres. Script, Design and Direction: Zlatko Pavlinić. Backgrounds: Ante Šamanić. Music: Tomislav Simović.

Situations involving two people in frustrated relationships: romance, marriage, prison life, imitation, egoism and censorship. One gag has a prisoner staring stoically from behind bars while his wife weeps—finally she leaves and he heaves a sigh of relief. Another shows a spinster type trying to speak but continually halted by a *Censorship* stamp. Furious, she eats the stamp and says what she wants: *The End*.

Below: the eighth episode of LARGO, one of the brilliant mini-films produced by Zagreb

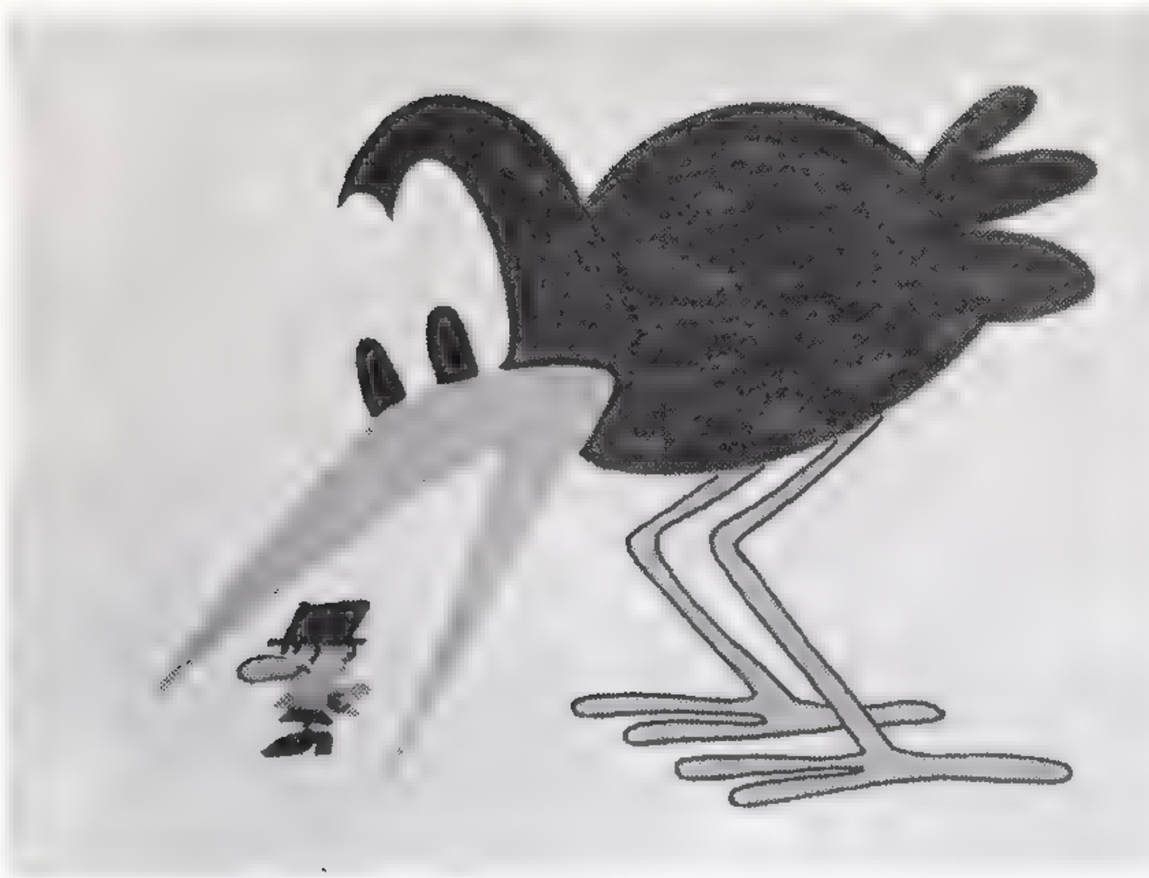
Above: one of the PORTRAITS

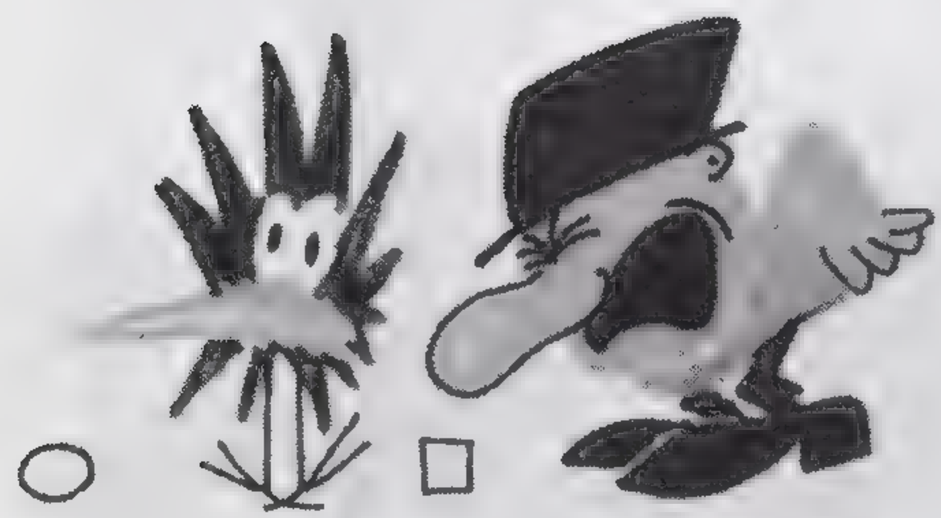
GALLERY. 279 metres. Script, Design and Direction: Zlatko Pavlinić. Backgrounds: Ante Šamanić. Camera: Teofil Bašagić. Music: Andielko Klobučar.

The twist is around art galleries and famous works of masters. In an opening sketch a man is running frantically through the streets asking directions, he arrives at the gallery and is still running through the corridors—to the W.C. A visitor tries to figure out Picasso's "The Reclining Nude" and turns himself into abstract patterns, finally he howls with laughter, and is flicked away by a big finger—the painting is tatooed on the chest of a brawny sailor.

ORNITHOLOGY/ORNITOLOGIJA. 230 metres. Script, Design, Direction and Animation: Ante Zaninović. Music: Tomislav Simović.

A series of absurd jokes on feathered creatures. A bird feeder runs for his life when a huge beak





Top and below: ORNITHOLOGY

descends upon him. A man walks his pet bird on a leash—it lays an egg.

MAXI CAT. 151 metres. Script, Design, Animation and Direction: Zlatko Grgić. Music: Tomislav Simović.

Grgić's cross between a beach toy and Sylvester the Cat has only a hunch about what's going on in the world. Maxi Cat shakes a tree, an apple falls down with a fuse attached to it, he slurps it down anyway, explosion on the horizon. Someone is following him, he ducks around a corner, it's a cap flopping along, he lifts it, out sticks a gun, the gun squirts water, the cap flops away. He is moseying along and spots a hole, he makes an echo, up pops a green-eyed polka-dot monster, it howls the same noise. He walks up to a mirror, lights a cigar and blows smoke, the reflection swats him and blows smoke back in his face. He is frightened by a big dog and brings back a kitten to frighten the dog, who brings back a puppy to frighten the kitten.

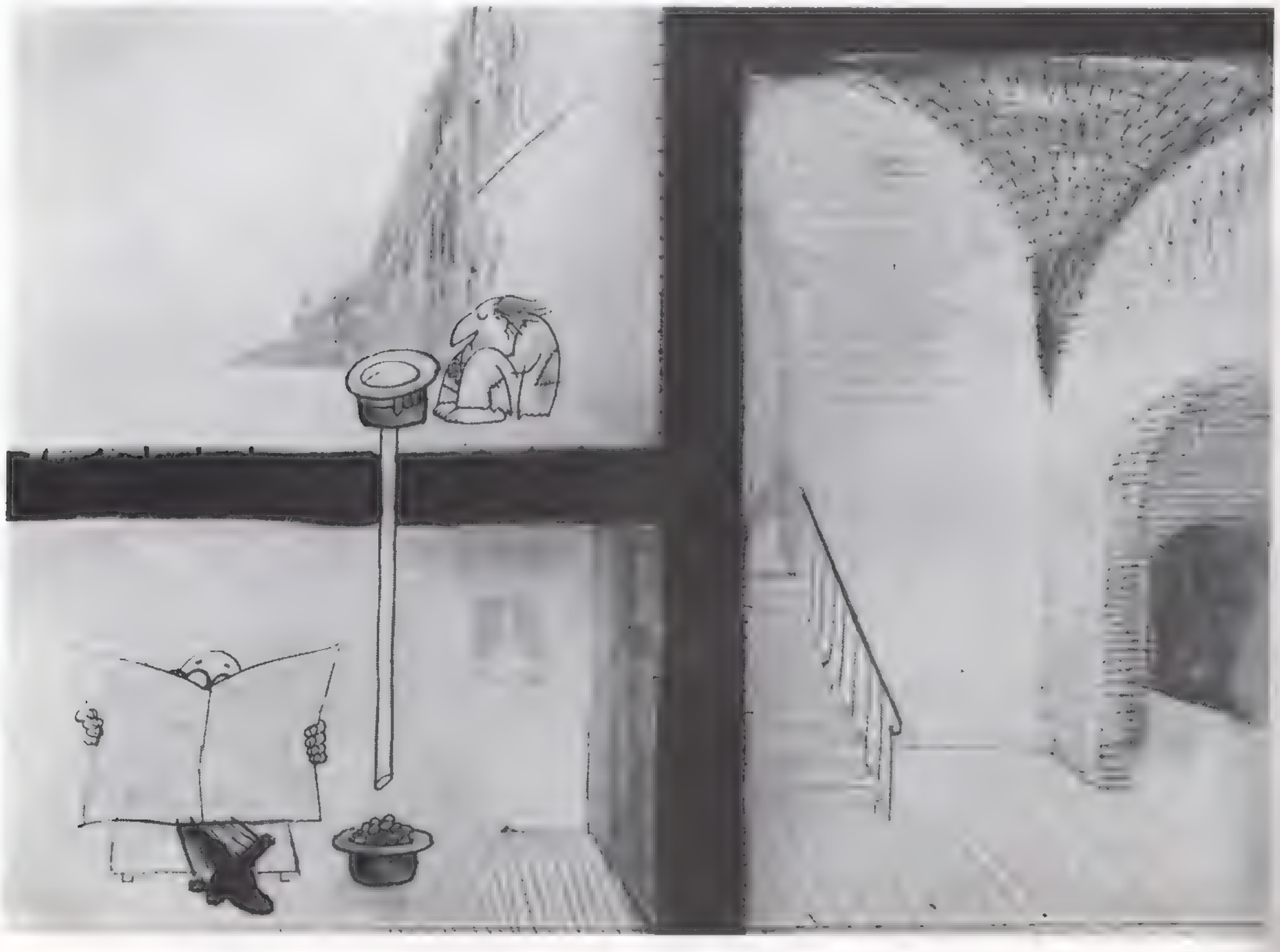
SWEET AND SOUR. 117 metres. Script, Design, Animation and Direction: Nedeljko Dragić.

The original mini mini films, which Dragić made to open the annual exhibition of Zagreb's newest productions. The last also opened the Oberhausen Film Festival. ***PER ASPERA AD ASTRA*** depicts a poor sap struggling to rise from a toilet bowl, a wooden hand descends from above, he pulls it—and is flushed down the drain. ***STRIP TEASE*** spoofs eroticism in the eye of the beholder, as the titillating movements of a stripper in a window turns out to be . . . the snout of a cow. ***EXPLOITATION*** shows a beggar on a corner soliciting

Below: EXPLOITATION

coins in his hat, which leads down a pipe to a hat in a basement—where another beggar is reading a newspaper. And ***WAY TO THE NEIGHBOUR*** has two neighbours leaving their homes, tipping their hats to each other—and entering the other's house. The mini films have the distinct advantage of teaching newcomers to animation how to build a gag, as well as opening new directions for the studio.

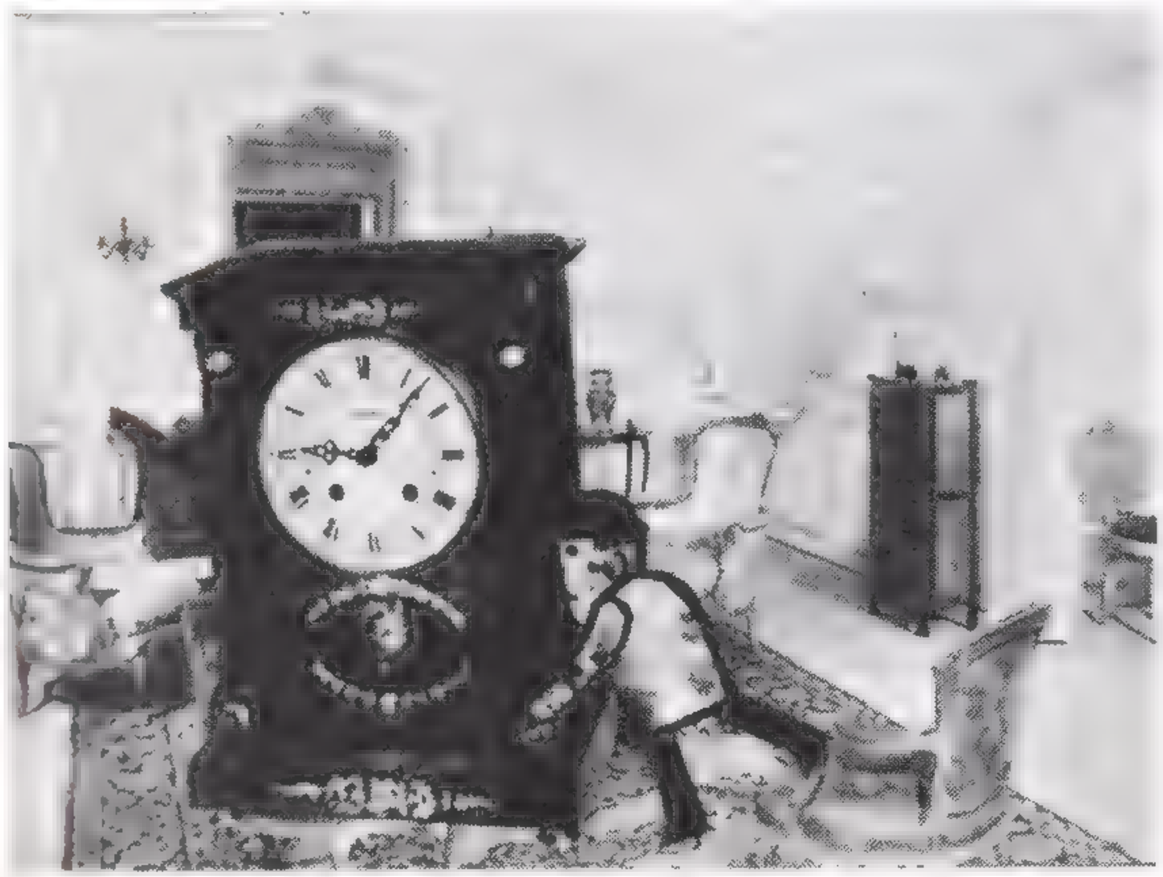
Below: the final, mocking set-up in Dragić's EXPLOITATION



Blažeković

The most prolific of mini mini makers, he has created about thirty of the existing seventy minis. Among the best are two gorilla films scripted by Vukotić. ***MATERNITY HOSPITAL*** has a father pacing the floor anxiously, the nurse enters with a bundle, she faints when he sees it's a baby gorilla, the father strips, he's a gorilla too—and busts through the wall. ***FLIGHT* 54321** features a high-jacking, the plane lands in a jungle, the hi-jacker is a gorilla in disguise, he swings into the jungle—followed by the stewardess. His own are just as refreshing. ***ICARUS I*** has a little guy trying to crash a crowd; he is always beaten back, he takes a running jump over the crowd—and lands in an abyss. In ***THE END*** a little fellow stands in a street looking up, a crowd joins him looking up . . . to a sign reading *The End.* In ***THE APPLE*** the little man tries every trick in the book to reach an apple on a tree, he gets a pair of stilts . . . the stagehands carry the scenery away. In ***No. 412-676*** (his favourite mini mini) Blažeković has a prisoner in jail digging his way out for a breath of fresh air on a beautiful meadow . . . and then hurries back into his cell again. In ***VERGL*** a beggar gets no response from the public with a beautiful-sounding hurdy-gurdy, so he kranks it into screeching sounds, people throw fruit, vegetables, and junk—which he sells on a streetcorner. ***A CHAIR*** has two small men fighting to get up on a huge chair; one finally wins out and relaxes—a huge backside lowers itself over him. ***CIRCULUS VITIOSUS*** traces the span of life by following graffiti on a wall—to an open window.

Below: C'EST LA VIE



Vunak and Lončarić

In ***DIALOGUE***, designed and animated by Lončarić, constant gibberish spills out of a mouth into another face, until the other mouth opens . . . revealing a gun. Another Vunak-Lončarić mini is ***C'EST LA VIE,*** about a man hastening through life to reach his end—death.

Dovniković and Vunak

ORATOR shows a seated gentleman giving a long speech . . . on a toilet seat. Dovniković's ***ICARUS II*** features a man trying to fly off a cliff with feathered wings—another uses an airplane.

Zaninović

AB OVO has a bothersome bird repeatedly trying to sit on a man's bald head . . . which suddenly hatches.

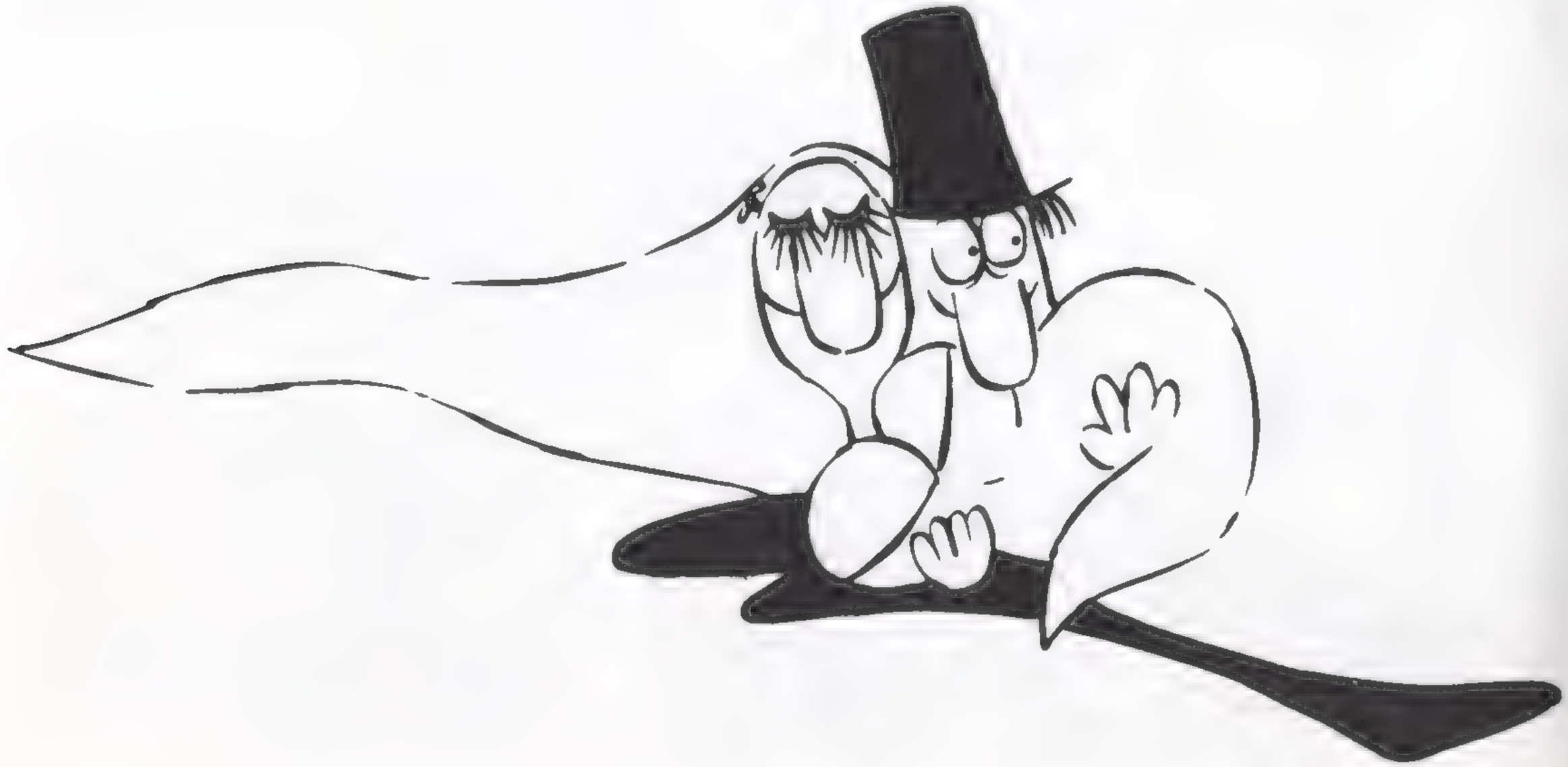
Ilić
NOBLESSE OBLIGE shows a beggar on a street corner—picked up by a limousine. ***JAIL (THE END)*** features a failbreaker picked up by a car, and delivered back to prison.

Pavlinić
CONDITIO SINE QUA NON boils down to that important moment when a man on a breezy hill must get the right wind direction . . . before relieving himself. ***MISERERE*** features a man grieving for his dead wife, discovers she is not dead—and shoots her so as to return to grieving. ***HAPPY END*** also satirises the marriage state, with a husband carrying his bride from the altar to a penthouse apartment—and dropping her out of a door. ***THE GOAL*** has a mountain climber scampering up the wall of a canyon—these are a pair of girl's legs.

Below: HAPPY END

Vukotić
TIME is a count down on a child learning to walk —arguably the best *Mini Mini* made.

Below: the tenth LARGO episode



A collective work of thirteen cartoons by Grgić, Kolar and Zaninović, with backgrounds by Bourek and music by Simović. ***INVENTOR OF SHOES*** was made by Grgić alone in 1967, and the pilot for the series by the trio, ***FLYING FABIAN***, was completed in 1968. The rest were finished in 1969, and a new series is in preparation.

PROFESSOR BALTHASAR. Script, Design, Animation and Direction: Zlatko Grgić, Boris Kolar and Ante Zaninović. Backgrounds: Zlatko Bourek, Branko Varadin and Srdjan Matić. Music: Tomislav Simović. Co-production with Windrose Dumont Time, Cologne.

INVENTOR OF SHOES/IZUMITELJ CIPELA. 251 metres.

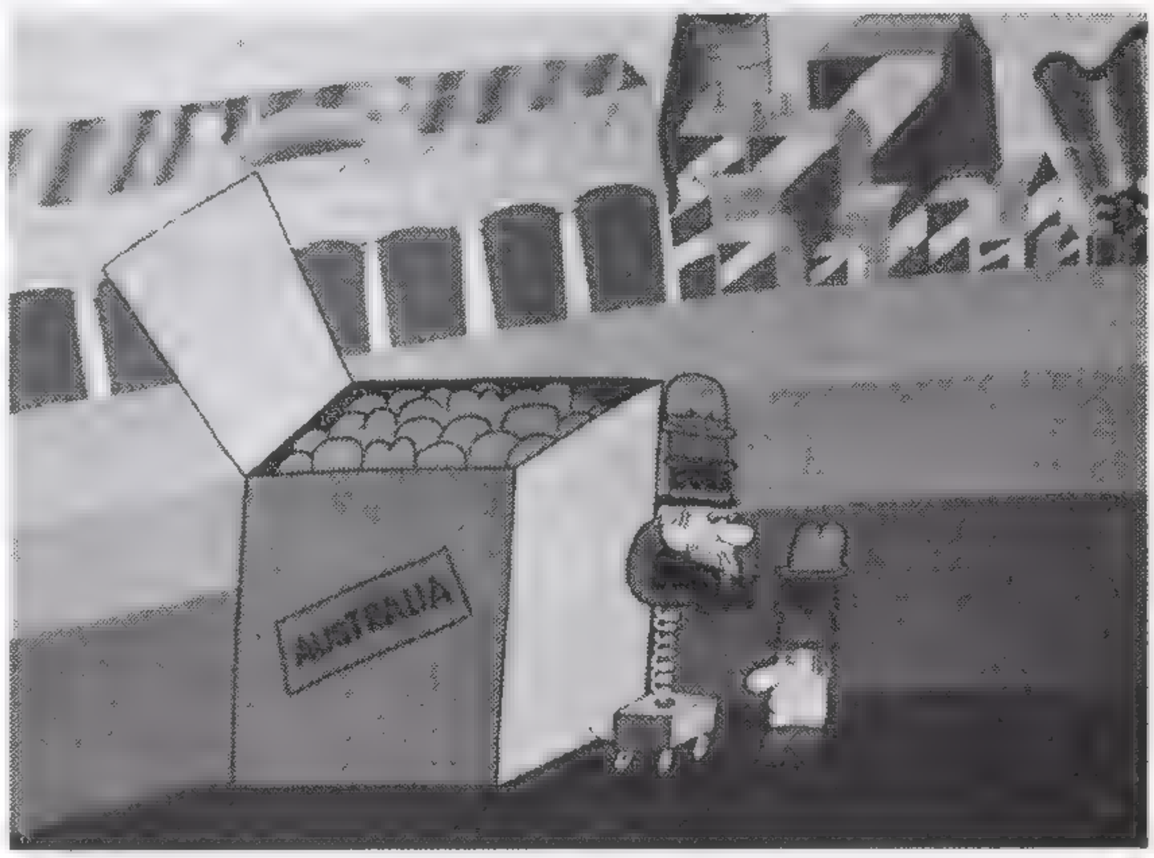
The Professor invents an extraordinary pair of shoes to help out his downtrodden friends—a postman, an awkward athlete, and a bird that can't fly. When he is hospitalised after an invention backfires, he is visited by his new friends wearing the shoes he gave them.

FLYING FABIAN/LETEĆI FABIJAN. 274 metres.

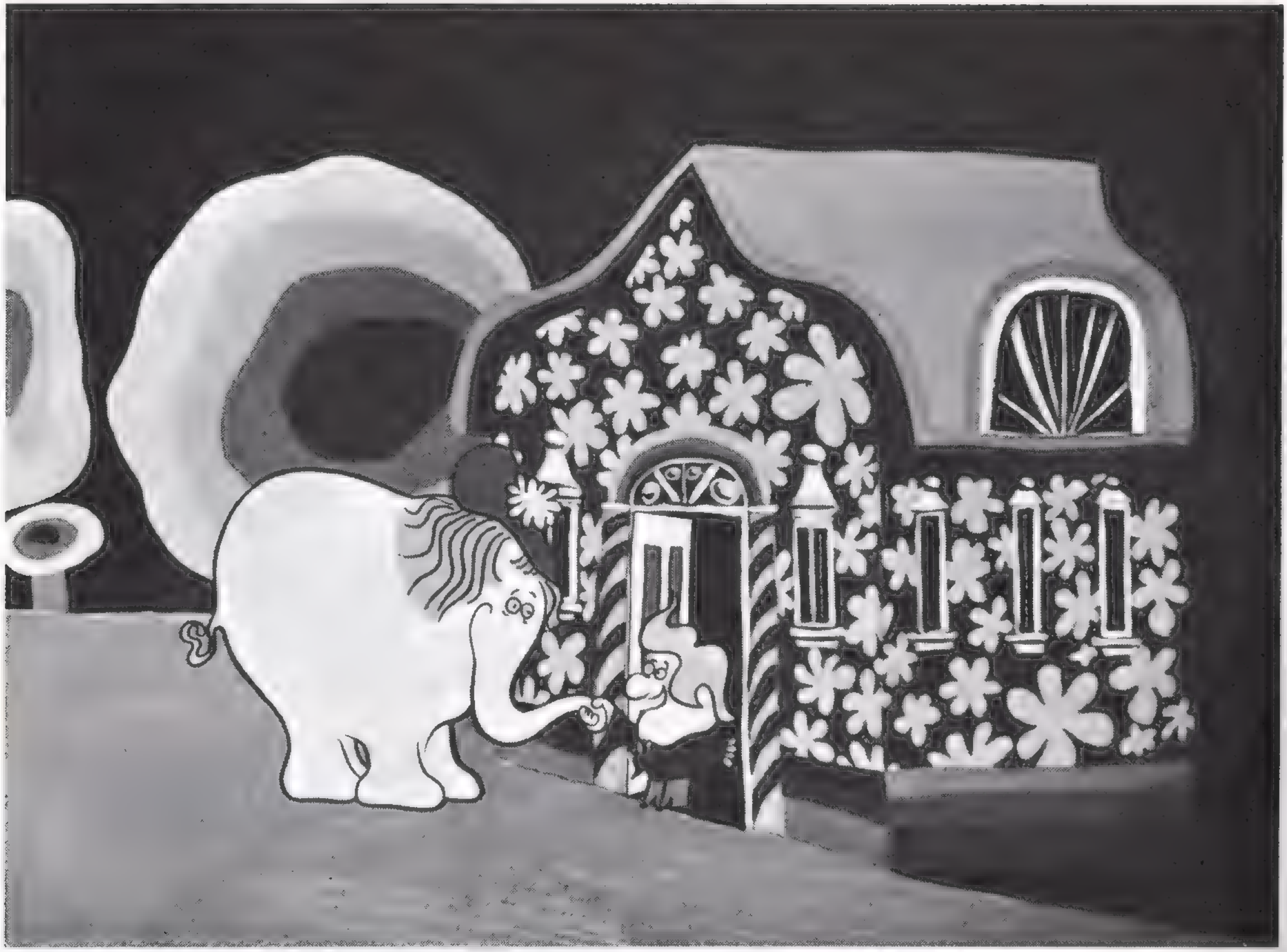
Fabian is a streetcar conductor who befriends a sparrow in winter, and in return he is taught how to fly. His flying gets him into trouble, but Balthasar helps by inventing a flying streetcar.

WINDY STORY/VJETROVITA PRICA. 227 metres.

A scientific problem presents itself: how to bring back the errant wind to a completely stilled city, while it is wreaking havoc in the neighbouring city. The Professor invents a wind-exchange-funnel.



Top: FLYING FABIAN. Below: WINDY STORY



Above: MAESTRO KOKO, one of the successful Professor Balthasar series

MAESTRO KOKO. 246 metres.

Maestro Koko is a famous elephant who gives concerts on his trunk, until he catches a ruinous cold while eating too much ice cream with a friend. His career ended, he unhappily disappears. The Professor joins in the search by inventing a travelling machine, and they find Koko on the North Pole. He is giving his new friends, penguins, a cold shower.

OF MICE AND BEN/O MIŠU I SATOVIMA. 233 metres.

The mouse Igor makes friends with the clock-maker Oscar, and tells him of his life dream to live in the Big Ben of London. Igor spends his whole time in clocks, and while Balthasar is attending a congress in London, Big Ben stops. Igor is inside, and when he starts the clock again he realises his life dream. He is now a permanent resident.

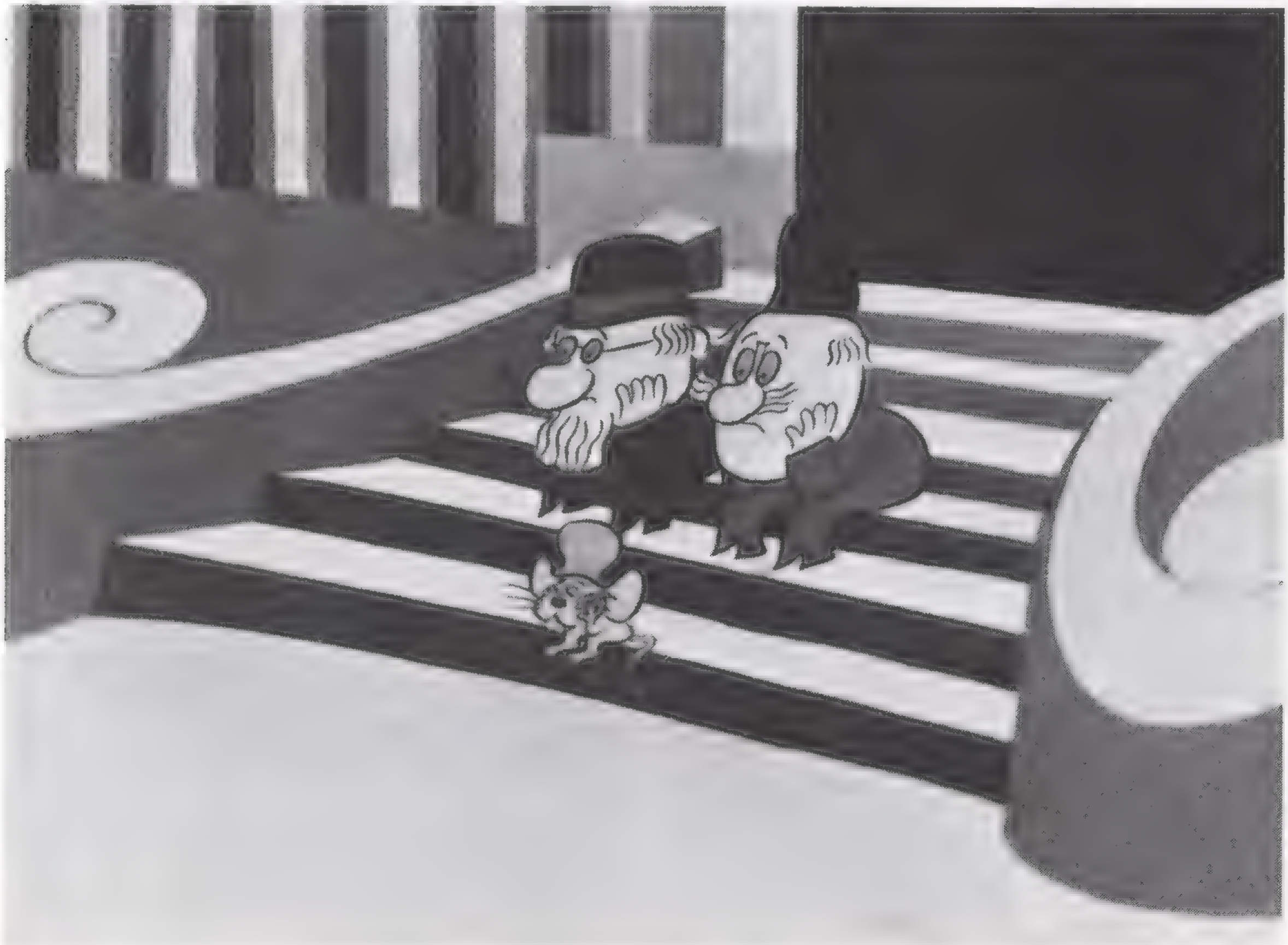
STARLIGHT SERENADERS/ZVJEZDANI KVARTET. 260 metres.

A tailor, a roadsweeper and a glassblower discover they can make music with their professions, and perform a concert on their tools. The audience boos, but Balthasar discovers in space a lonely creature needing musical accompaniment. The space creature and the trio become friends, and Balthasar takes occasional trips in his travelling invention to attend their concerts.

ARTS AND FLOWERS/RODJENDANSKA PRIČA. 243 metres.

The painter Leo is unhappy because nobody appreciates his art, except Professor Balthasar who brings him for his birthday a special flower. Two butterflies, Fib and Florian, like the flower and Leo makes an art exhibition of paintings on the colour of their wings. Colour television broadcasts the

Below: OF MICE AND BEN



famous pair, and Leo becomes the founder of a new colour fad.

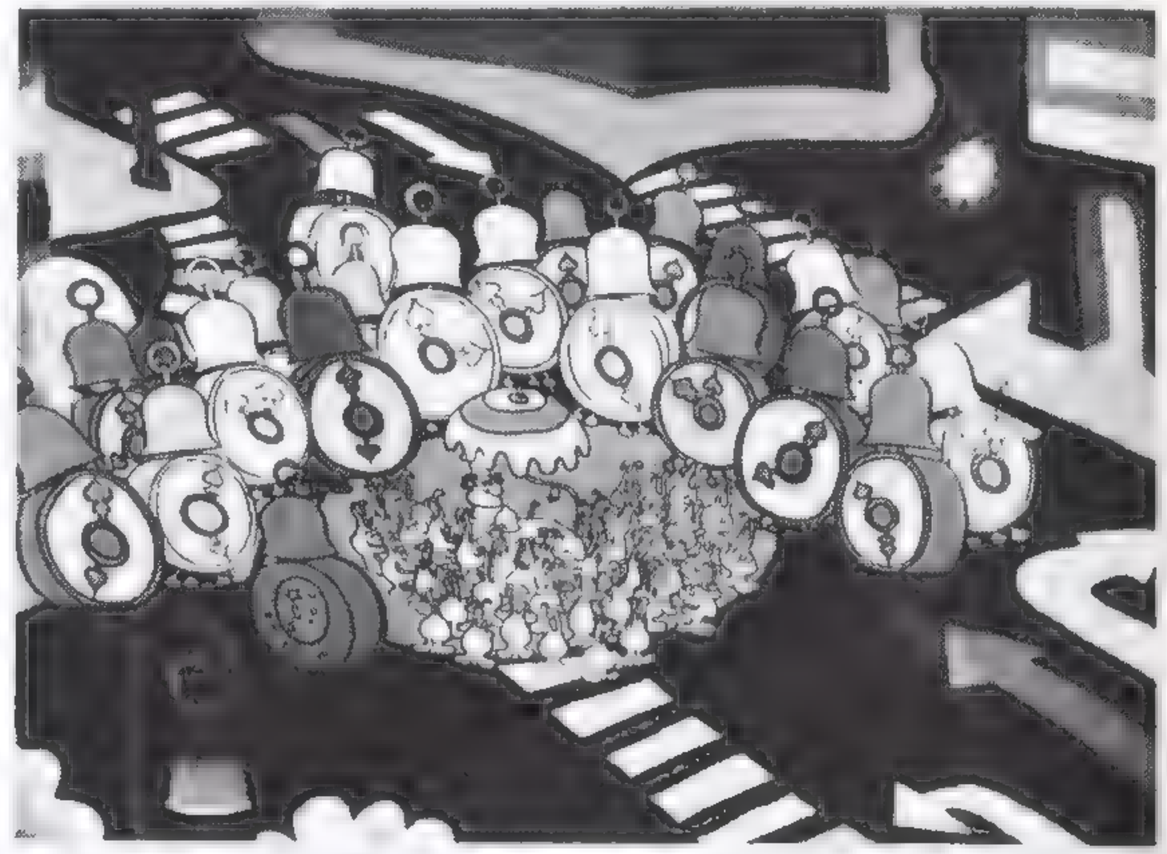
LIGHTHOUSE KEEPING/HANIBALOVE ALPE. 257 metres.

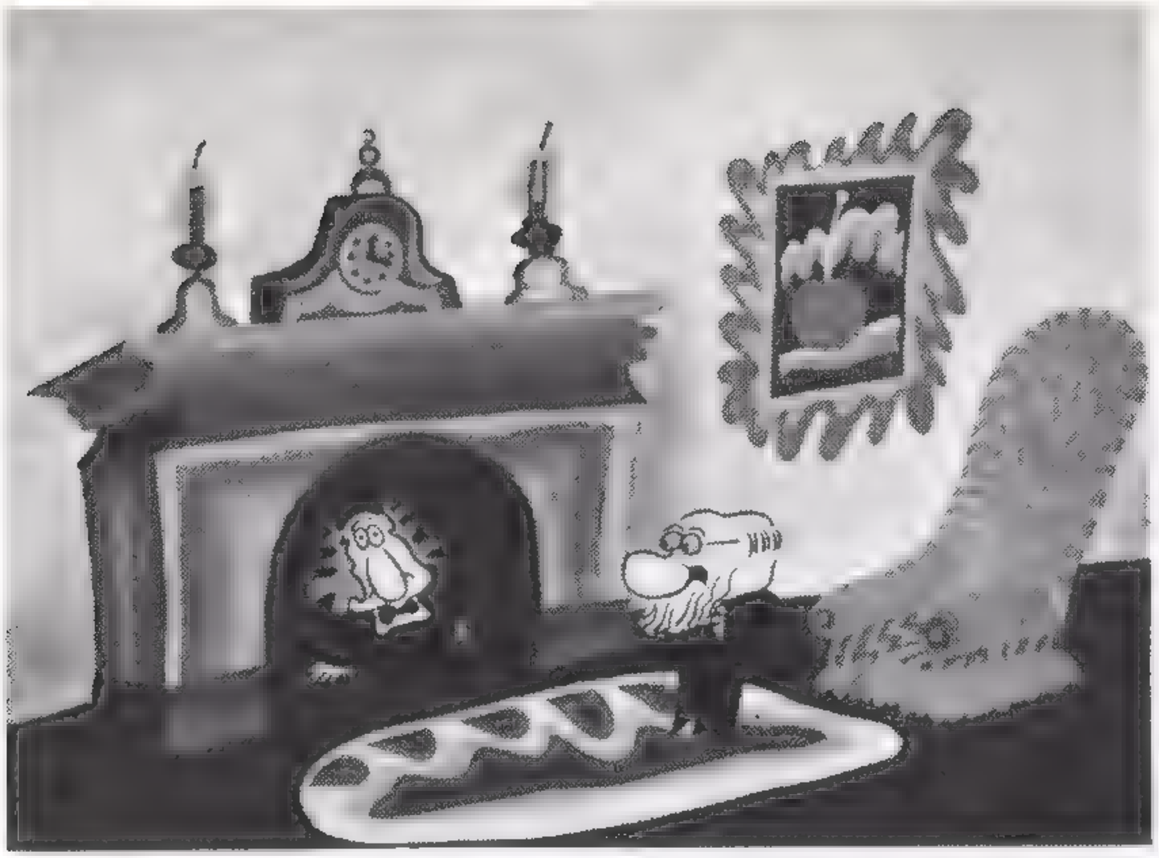
An Alpine yodeller always starts an avalanche of snow every time he opens his mouth, while a lighthouse keeper in the South Seas can never eat his ice cream before it melts. Balthasar visits both, and arranges for them to change places.

VICTOR'S EGG-O-MAT/VIKTOROV JAJO-MAT. 267 metres.

Zizi, a visitor from space, stops all the clocks in town because he needs a spring to repair his space ship. But he is about to ruin Victor's Egg-O-Mat business, who needs his clock to make his

Below: ARTS AND FLOWERS (top left), VICTOR'S EGG-O-MAT (top right), LIGHTHOUSE KEEPING (lower left), and KNITTING PRETTY (lower right)





Above: THE RISE AND FALL OF HORATIO

specialties. Balthasar repairs the space ship and introduces Zizi to Victor's boiled eggs.

KNITTING PRETTY/TETKE PLETKE. 179 metres.

A trio of aunts love to knit, and they make a sweater for Professor Balthasar. But they each make two arms, and can't understand why six arms doesn't come out right for the Professor. Balthasar gives the sweater to an octopus friend, and orders roll in for the sweaters from all the octopuses of the world.

THE RISE AND FALL OF HORATIO/ HORACIJEV USPON I PAD. 226 metres.

An orchestra leader's pants keep falling down at the crucial moment, and his career goes down with it. Balthasar invents a pair of bouncing suspenders and introduces a new fad.

MARTIN MAKES IT TO THE TOP/MARTIN NA VRHU. 218 metres.

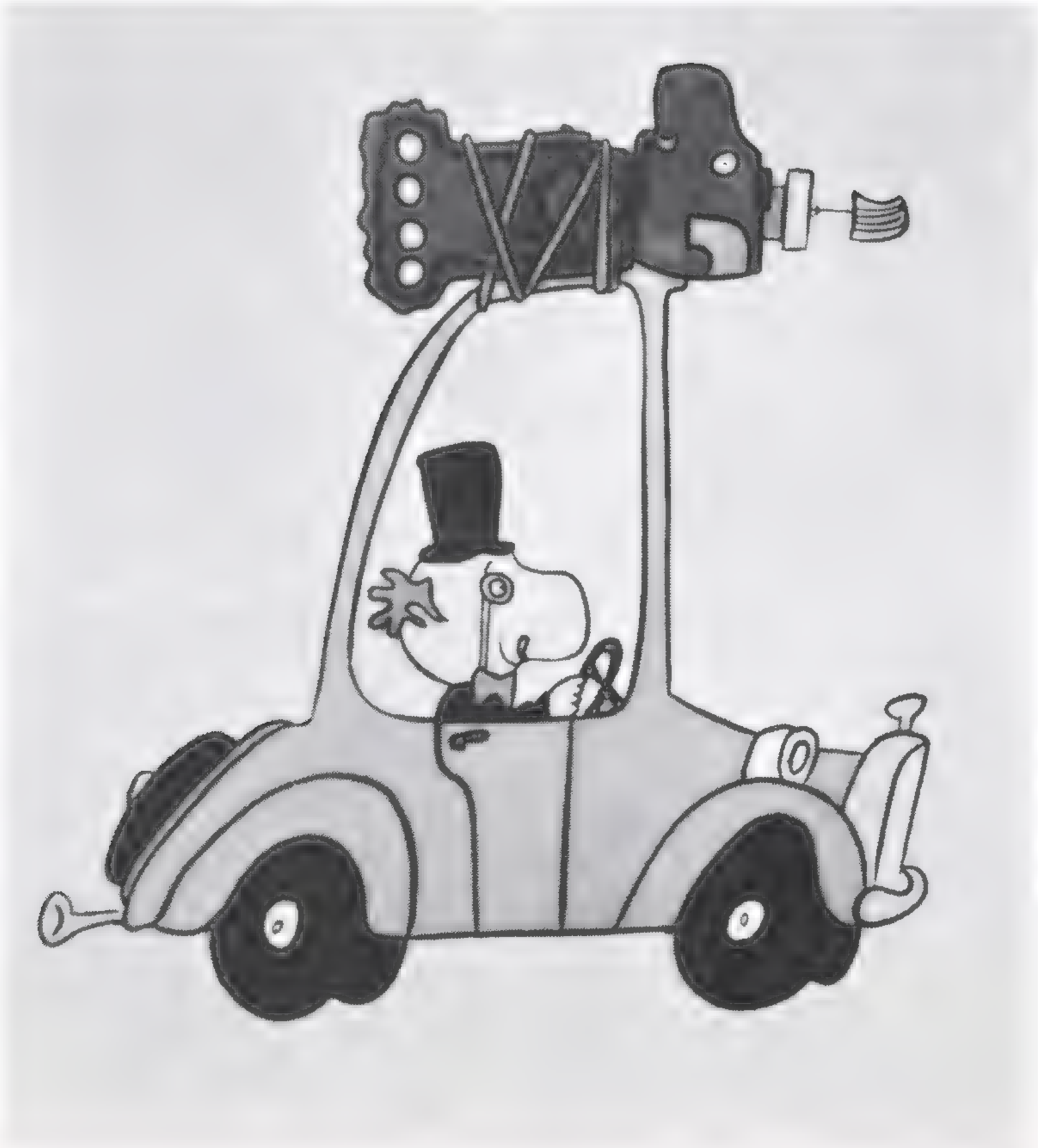
Martin is a man whom nobody ever notices. The professor invents a book on how to reach the top, which Martin uses to send paper planes to Balthasar from the eagle's nest of his newly-found friend.

HAPPINESS FOR TWO/SREČA U DVOJE. 209 metres.

Many of Balthasar's friends would like to satisfy their childish fantasies, but are too embarrassed to do so. The professor makes it possible for them to go to a magic world, and the city is vacant every weekend.

Below: MARTIN MAKES IT TO THE TOP (above), and HAPPINESS FOR TWO

Below: the first film, THE NIGHT WATCHMAN MUST FALL, in a second series of Professor Balthasar cartoons



Below: a recent Zagreb production, MANOEUVRES, drawn and directed by Borivoj Dovniković

Below: from THE COLLECTOR, a new Zagreb cartoon by Milan Blažeković

Below: from THE CAT, written, drawn and directed by the maestro Zlatko Bourek in 1971

Below: Dušan Vukotić, probably the most famous of all Zagreb cartoonists and the inspiration behind many of the studio's most celebrated productions

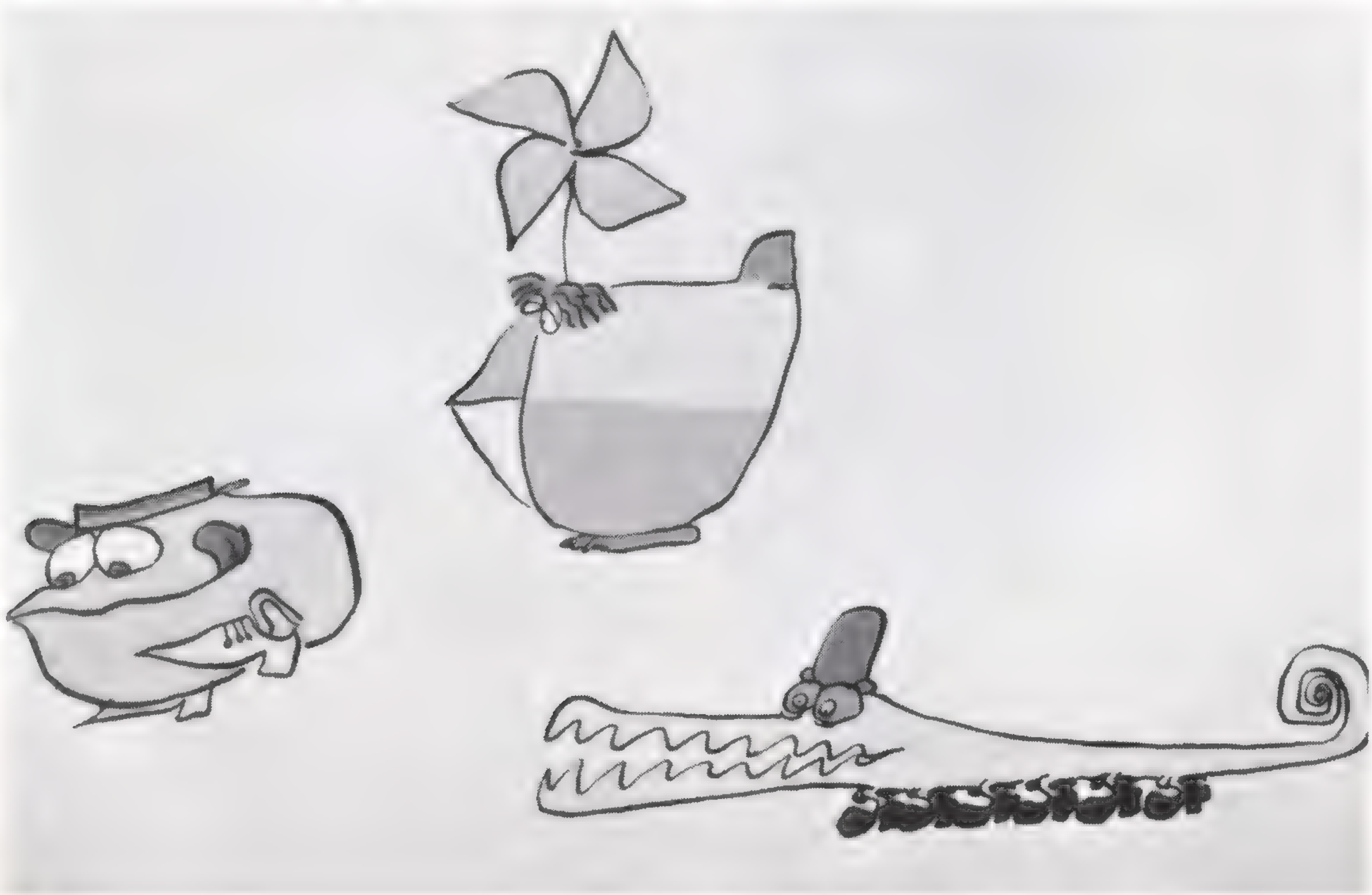
INDEX TO CARTOON TITLES

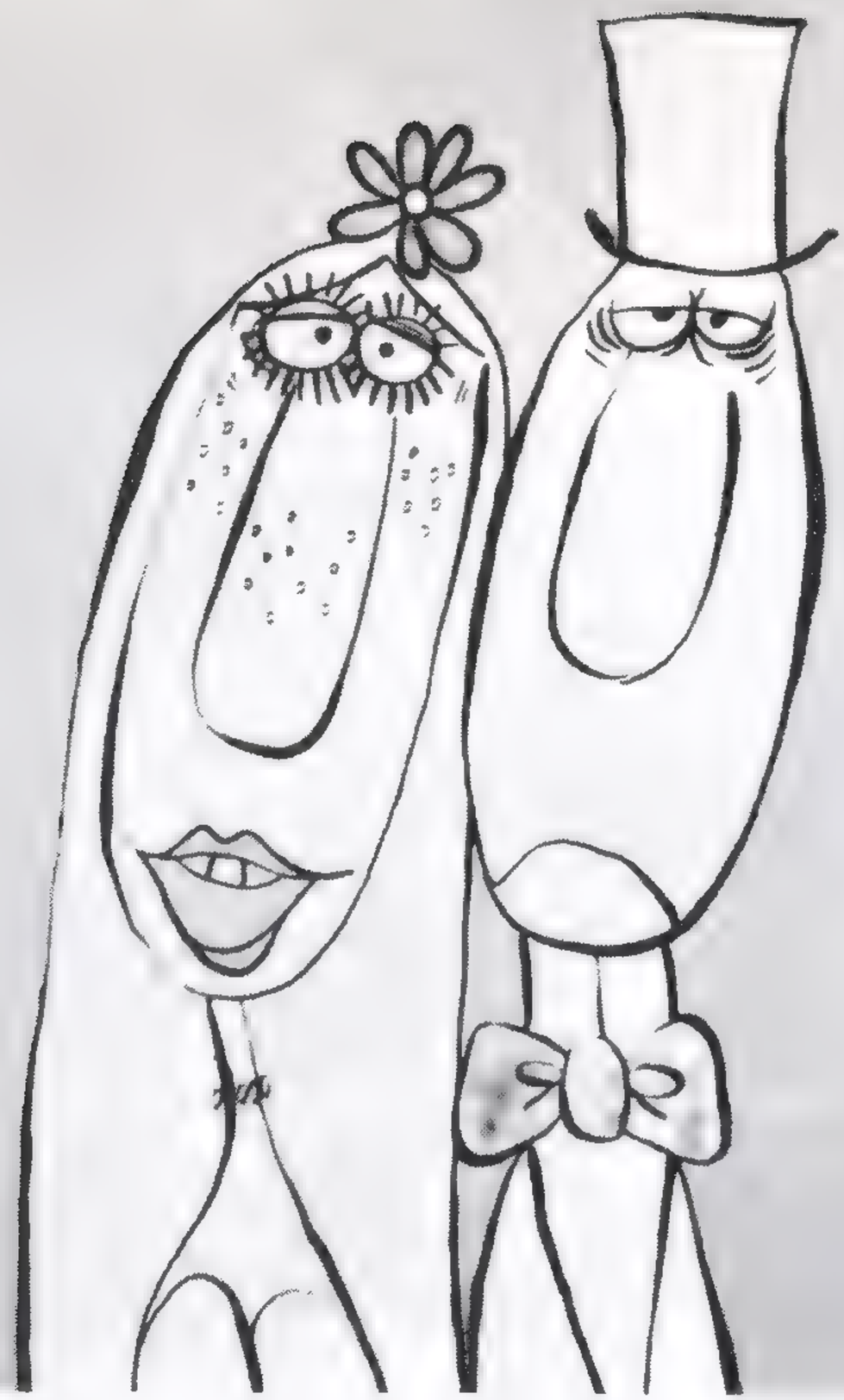
(Note: page numbers in **bold** type refer to major film comments).

A

Ab Ovo **107**
Abra Kadabra 14, 19, 26, 27, **54**
Adam and Eve 16, 30, 32, **65**
Ali Baba 15
All because of a Plate 21, 34, **62**
All the Drawings of the Town 16, 20, 32, **61**, 62, 64
All the Wishes of the World **88**
Alone 15, 16, 22, 24, 39, **55**, 69
Alphabet for Illiterates 31
An All-round Help 21, 24, 26, **62**
Apple of Love, The 28, **71**
Ars Gratia Artis 20, 28, 50, **99**, 101
Arts and Flowers **111**
At the Photographer's 22, 24, 26, 34, 38, 39, 50, **60**, 63

Below: Grgić's TWIDDLE-TWADDLE





Above PORTRAITS

At the Top **107**
Apple, The **107**

B
Ballad, A 16, 26, 32, 50, **56**
Barnyard Festival 11
Bee Has Been Born, A 23, 25, **102**
Between Lips and Glass 16, 28, 34, 50, **96**, 101
Big Meeting, The 10, 29, 37
Blacksmith's Apprentice, The 26, 64, **69**
Boomerang 26, 27, 38, 45, **71**
Boxes 33, 46, **92**
Boy with the Ball 26, 27, **64**, 70

C
Calumet 73
Captain Arbanas Marko 26, 50, **90**, 93
Case Series 30, 33–35, 37, 66, 71
Cat, The **117**
Ceremony, The 33, 45, **81**
C'est la Vie 28, 34, **107**
Chair, A **107**

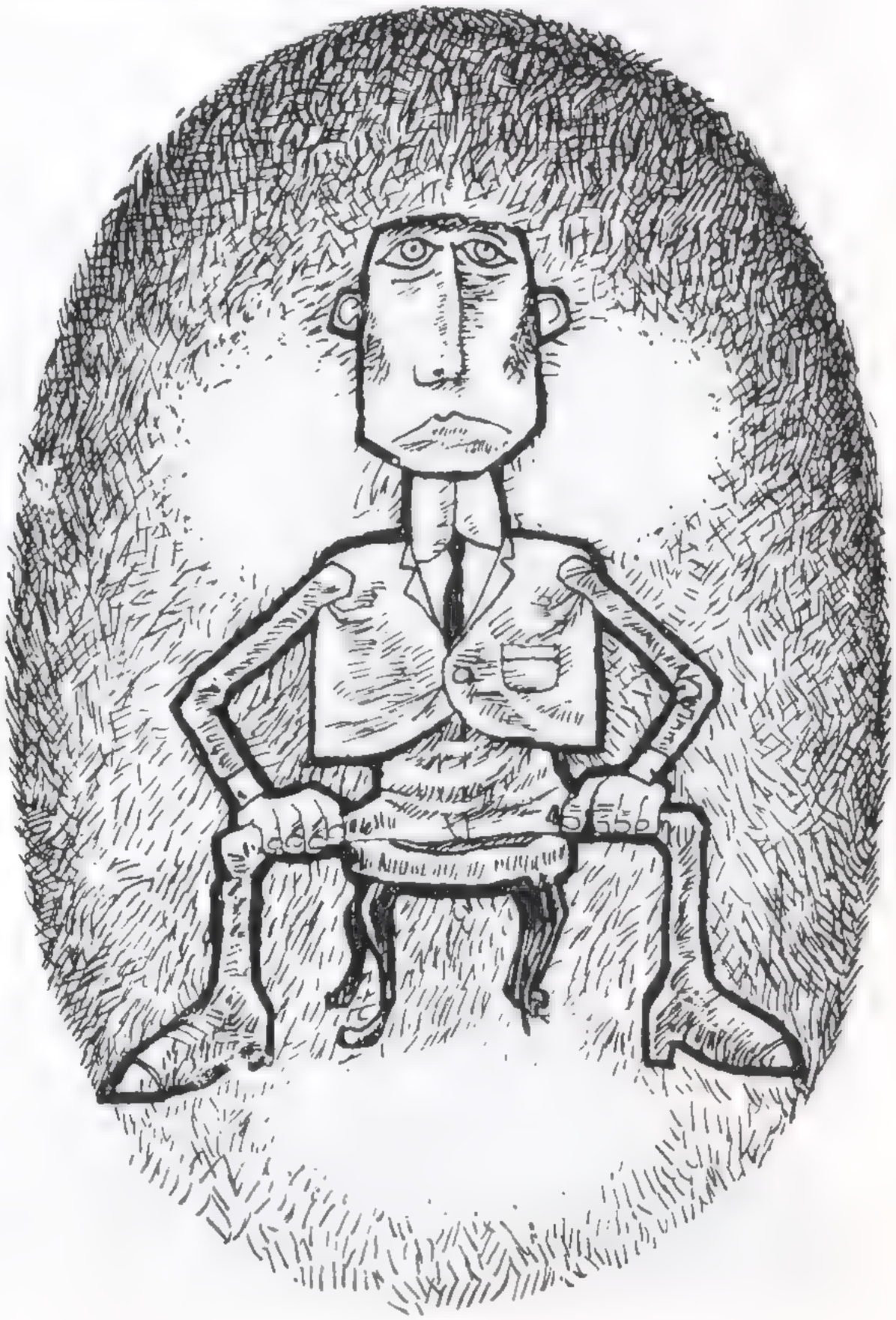
Circus Rex 26
Circulus Vitiosus **107**
Citizen IM–5 **73**
Collector, The **116**
Concerto for Sub-machine Gun 16, 17, 19, 27, 34, 37, **56**, 58, 63
Conditio Sine Qua Non **108**
Cowboy Jimmie 14–16, 19, 21, 22, 24, 26, 27, 37, **54**, 66, 72
Cow on the Frontier 16, 28, 32, 38, 45, **73**, 74
Cow on the Moon 19, 30, **58**, 63
Crazy Heart, A 21, 26, 34, **62**
Crazy Leg 33, 34, 35, 45, **84**
Crazy Story **88**
Criticus 24, 34, 38, **70**
Cupid 21, 31, **70**
Curiosity 28, 29, **87**, 88

D
Dance on the Roof 16, 35, **62**
Dancing Songs 26, 27, 50, **87**, 88
Devil's Work, The 21, 30, 34, **81**
Dialogue 27, 46, **97**
Dialogue (mini-mini) **107**
Diary of a Madman 35
Diogenes Perhaps 26, 31, 43, 46, **89**, 124
Discoverer 27, 33, **92**
Dog's Life, A 27, 35, **87**
Don Quixote 18, 23, 32, 45, **67**, 71
Dreamer, The 26, 31, 35, **70**, 71

E
Egg, The 22, 24, 26, 38, **61**, 63
El Cactusito **73**
Elegy 31, 41, 45, 50, **83**
Encounter in a Dream 15, 21, 22, 27, 30, **54**
End, the **107**
Eppor Si Muove 28, **55**
Ersatz 19, 34, 38, 39, 50, 67, **68**, 71, 95
Escape 34, 50, **99**
Everyday Chronicle 22, 24, 39, 56, 69, **71**, 73
Event, An 22
Exploitation 105

F
False Canary, The 30, 35, **57**
Far Away I saw Mist and Mud 26, 33, **78**, 80
Feet 32, 34, 46, **92**, 128
Fifth, The 30, 33, 41, **77**, 80
Flight—54321 **107**
Flight into Space 24, **57**
Flintstones, The 54
Flower, The 35
Flower Lovers, The 29, 32, 50, 101
Fly, The 22, 24, 33, 46, **85**, 88, 98
Flying Fabian **97, 109**
Four Poster, The 12

Below: SISYPHUS



Gerald McBoing Boing
Ghost in a Squeeze 73
Gift, The 11
Goal, The 11, 29, **108**
Gorilla's Dance 21, 34, 50, **95**
Great Fear, The 16, 19, 26, 27, 30, 37, **56**
Great Jewel Robbery, The 16–18, 23, 26, 37, **59**, 64

H
Happiness for Two **113**
Happy End 22, 24, 26, 39, 50, **56**
Happy End (mini-mini) **108**
Haunted Castle, The 11, 19
Headsman of the Wax Museum, The 74
Holes and Corks, Of 32, 43, 34, **91**
Horsenapping, The **73**
How Kiko Was Born 11, 19

Below: MAESTRO KOKO

Above: PASSING DAYS

I

Icarus 1 **107**
Icarus 2 **107**
Inspector Mask 17, 29, 30, 31, 33–35, **71–74**
Instrument Carobnjak 21
Inspector Returns Home, The 22, 24, 26, 37, 39, **60**, 63, 67
In the Spider's Web 25, **102**
In the Storm 21
Intrepid Boy Scout, The
Inventor of Shoes 30, 43, 46, 50, **89**, 93, **104**

J

Jailbreak (The End) **10**

K

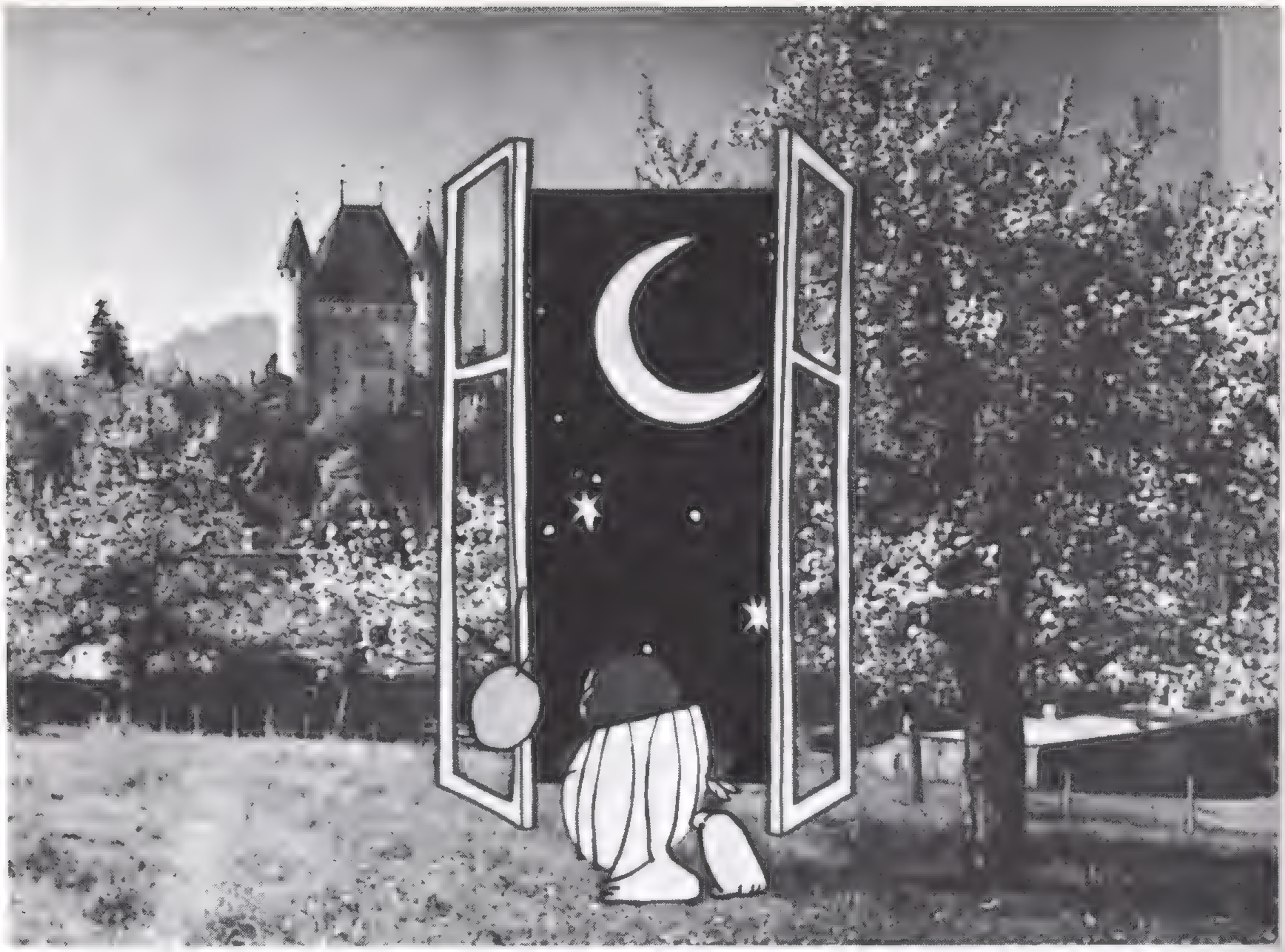
Kaja I'll Kill You
Kind Hearted Ant, The 24, 25, 33, 45, **81**, 85
Kite, The 17, 26, **62**
Knitting Pretty **113**
Krek 29, 30, **88**, 93

L

Largo 34, **102**
Lighthouse Keeping **112**
Lion Tamer, The 20, **71**
Little and Big 30, 42, 43, 46, 70, **87**
Little Red Riding Hood 12, 21, 23, 25
Love and Film 16, 30, 37, **70**
Low Midnight 22, 37, **66**

M

Maestro Koko **110**, 122
Magic Catalogue, The 13, 19, 21, 28
Magic Sounds 14, 19, 24, 26, **54**, 66
Martin Makes It to the Top **113**
Mask 21
Mask of the Red Death 26, 33, 35, 50, **99**, 101
Maternity Hospital **107**
Man Who Had to Sing, The 31, 34, 50, **101**
Man and His Shadow, The 16, 28, **65**
Manoeuvres (1967) 33, 35
Manoeuvres (1971) 115



Above: DIOGENS PERHAPS

Maxi Cat 30, 43, **105**
Meeting at the Fashion Show, The 29, 33, 56, **81**
Metamorphosis 24, 38, 45, **79**, 80
Mini-mini Cartoons 101, **107**
Miserere **108**
Modern Fable, A 24, 45, **82**
Monster and You, The 27, 34, 35, 75
Mr. Ikl's Jubilee 13, 21
My Tail Is My Ticket 19, 27, 32, 38, **59**
Musical Pig, The 29, 30, 33, 42, 45, **81**, 85

N
Neighbours 15, 54
Nightwatchmen Must Fall, The **114**
Nisu Znali Jer Su Mali 30, 32
Noblesse Oblige **108**
Nocturne 21, 22, 26, **56**
No 412–676 **107**

O
Of Mice and Ben **110**

Olle Torero **74**
On a Meadow 15, 21, 22, 24, 39, **54**
Once upon a Time There Was a Dot 31, **78**
On the Bottom **100**
Opening Night 15, 21, 22, 30, 35, 38, **54**
Opera Cordis 20, 38, 46, 93, **94**, 97, 101
Orator **107**
Ornithology 32, **104**

P
Passing Days 31, 43, 44, 46, 50, 97, **98**, 123
Peau de Chagrin, La 16, 18, 23, 28, 30, 34, **64**, 67
Perak and the SS. 11
Per Aspera ad Astra 32, 43, **105**
Perpetuum & Mobile Ltd. 22, 24, 34, 39, 56, **69**
Piccolo 27, 34, 38, **58**, 63, 67
Playful Robot, The 13, 19, 21, 24, 26, 27, **53**, 62
Professor Balthasar 27, 30, 32, 43, 49, 50, 89, 93, 97, 101, **109**
Prometni Znaci-Ulicni Junaci 27
Play 20, 34, 38, 45, 50, **71**, 74
Portraits **103, 120**
Punch 43
Purposeless Story, A 32, 46

R
Rape of Miss Universe, The **74**
Result 32, 46, **88**
Revenger 19, 27, 30, 34, 35, 50, **56**
Rivals, The 16, 31, 34, **72**
Ring, The 21, **62**
Rise and Fall of Horatio, The **113**
Robot Series 34
Romeo and Juliet 16, 22, 29, **56**
Runaway Electric Chair, The **74**

S
Scabies 30, 33, 42, 46, **99**
Scarecrow 15, 22, 26, **54**
Schooling 26, **102**
Serendipity 46
Seventh Continent, The 20
Sheikh's Jewel 73
Sisyphus 24, 27, **92**, 98, **121**
Skeleton Sets the Trap **73**
Small Mermaid, A 25, **96**
Small Train, A 16, 28, 29, 32, 50, **61**
Song of the Prairie 14, 37, 54
Specialists 27, 49, **99**
Spider, The 24, 33, 46, **98**, 101
Spring of Life 35
Spring Tunes 22, 24, 26, **66**
Stain on the Conscience, A 20, 26, 46, 50, 93, **94**
Starlight Serenaders **111**
Strange Bird 28, 29, 50, **100**
Striptease **105**
Suitcase, The 30, 35
Sunday or Monday 22
Sweet and Sour **105**

T
Tamer of Wild Horses 22, 27, 31, 46, **86**, 88
Telephone, The 22, 40
Time **108**

Below: Zlatko Bourek

Time of the Vampires 35, 50, **101**
Tolerance 30, 35, 42, 48, **89**, 93
Tons' Robbery, 1000 **73**
Tony's 101st Bride **73**
Tri Junaka 34
Trumpet, The 28, 32, 41, 43, **76**
Twiddle-Twaddle 30, 43, 46, 49, 50, **96, 119**
Twist Again 34, **79**
Two Snails 32, 35, **64**
Typhoid 22, 24, 40, **73**

V
Vergl **107**
Victor's Egg-o-mat **112**
Visit from Space, A 20, 30, 32, 33, 59, **77**, 80

W
Wall, The 32, 33, 43, 45, **83**, 85
Way to the Neighbour **106**
Wedding of Mr. Marzipan, The 22
White Avenger, The 24, 33, 37, **72**
White Mouse, The 16, 30, 32, **70**, 71
Windy Story **109**
Without Title 29, 38, 40, **75**, 80
Woof Woof 27, 45, **74**, 80

Y
Yellow Submarine 18

Below: the cartoonist cartooned Nedeljko Dragić

Below: Borivoj Dovniković

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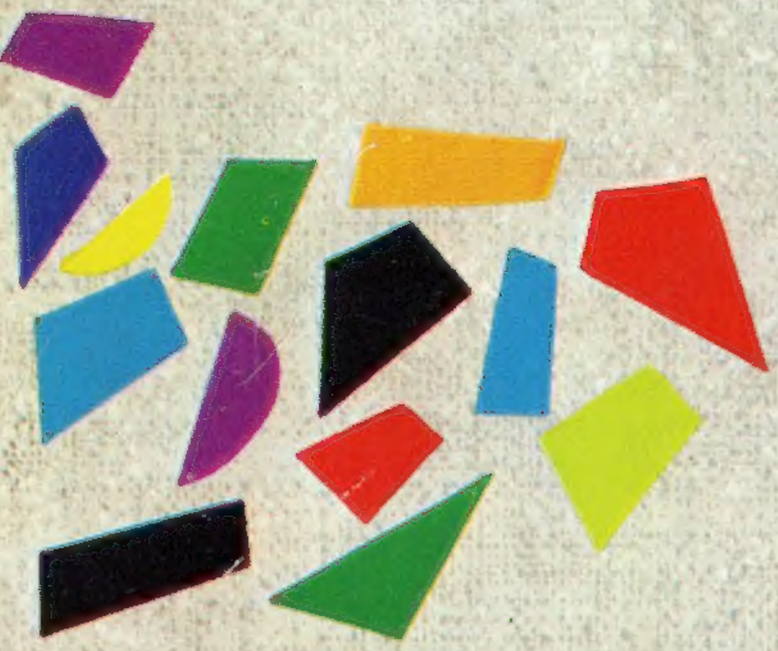
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